

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

NO. 576 / NOVEMBER 2 - NOVEMBER 8, 2006  
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## GLOBAL VISIONS

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[CAROLYN NIKODYM / 20]

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SEE PAGE 25

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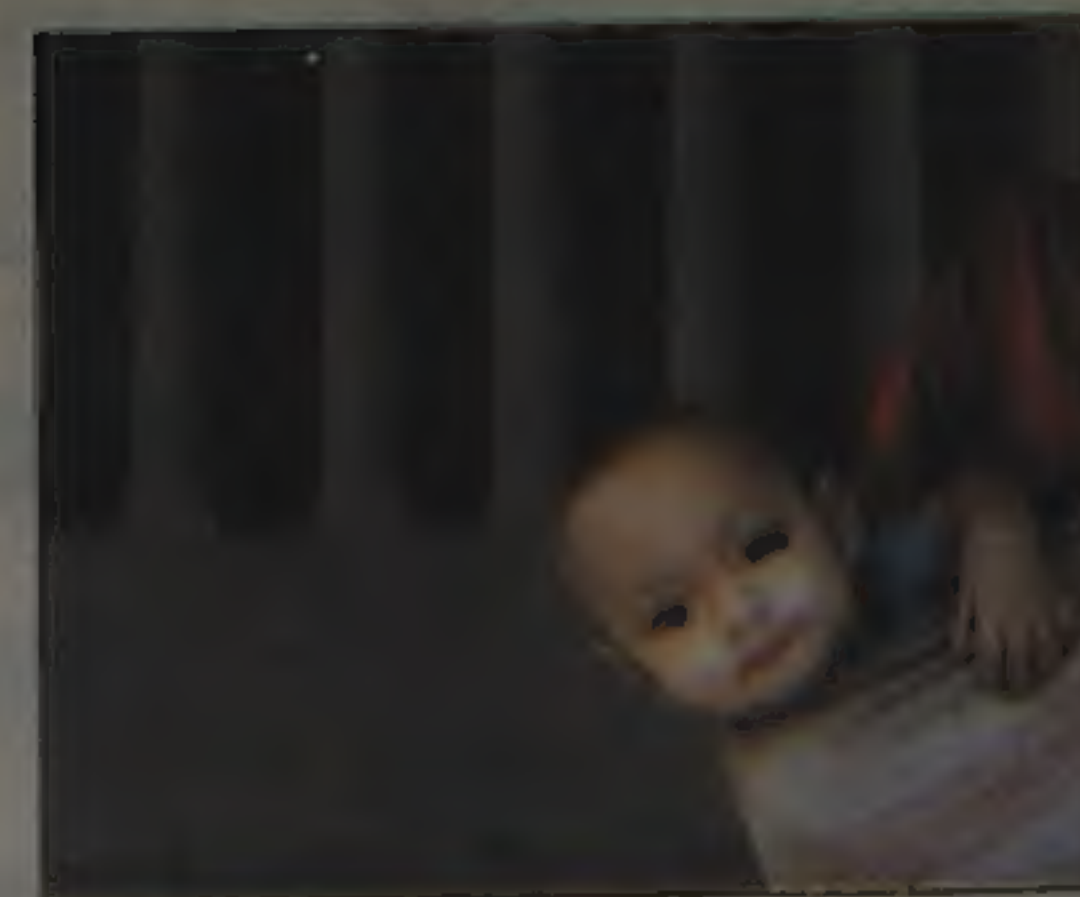
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### Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to [carolyn@vuwweekly.com](mailto:carolyn@vuwweekly.com) detailing such a find win their pick from the astoundingly horrible pile of CDs in our offices. And we're losing the battle—our pile is closing in on 400. Help!

Last week, we had people lovingly point out some oddly placed extra articles and conjunctions, but we also had a couple of spotters hand over some corrections that were, well, not right either. Does that mean we get to choose from your CD piles? Kidding. Thanks for those who wrote in—'cause you can't win if you don't play.

## ON THE COVER



**GLOBAL VISIONS FILM FESTIVAL / 20**  
"And this was amazing for me, as a human being, to see that there's still human beings who care about the others." —Milena Kavena, *Total Denial* director

## NEWS



**ALBERTA'S FIRST GAY ADOPTION / 5**  
"I won't allow that woman back into our house. It was just her presence. She had no decorum, and was not a politically correct individual for a person in her position." —Blair Croft, adoptive father

## DANCE



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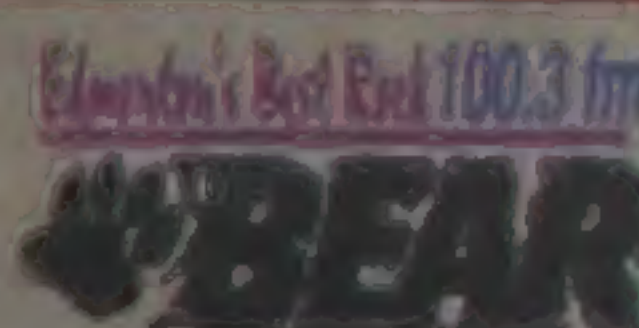
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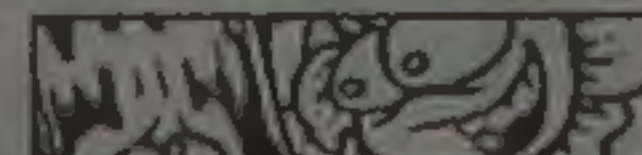
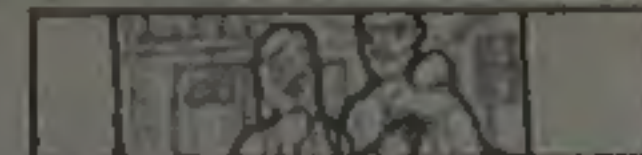
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## Little Stephen doesn't play nice, either

BRYAN BIRTLES / bryan@vueweekly.com

If you were picked on in school, no doubt you dreamed of a day when your tormentors would be at your mercy—a time when you'd be all powerful and they would have to play by your rules. After years of being picked on in Parliament (which is less civil than most schoolyards these days), Stephen Harper is finally in a position where he can exact his sweet revenge.

Though I could go on and on about David Emerson crossing the floor as pay-back for Belinda Stronach, or Harper's decision to cut funding to all those scary minority groups who want to make constitutional challenges, or his refusal to take questions from the parliamentary press gallery because they're mean to him, let's just stick to one issue: the by-election in London North Centre.

Although the dirty tricks Harper has pulled regarding this by-election are almost too numerous to recount in this space, let us begin with the timing. The bi-election will take place Nov 27, just days before the federal Liberals will choose their new party leader. Harper has made it unfairly difficult for the Liberals to win the race because he refused to wait even one week in order to let the party choose a leader. Though leadership candidate Gerard Kennedy expressed interest in the race, ultimately he decided that he couldn't possibly give the campaign his full attention and didn't seek the nomination.

New Green Party leader Elizabeth May, however, is running, and, if she wins, she'll become Canada's first Green MP. Though it is a parliamentary tradition to allow the leader of another federal party run uncontested (something the Liberals were nice enough to do for Harper in 2002 when he became leader of the Canadian Alliance), Harper has instead parachuted in star candidate and popular former London mayor Dianne Haskett to run on the Conservative ticket. I say "parachuted" because for the past six years Haskett has been in Washington, DC, advising and writing speeches for the war-mongering Republicans, exactly the kind of experience we like to see in our elected representatives.

Though Harper promised he'd clean up Ottawa, it seems that he's been nothing but a big baby out to settle old scores. ♥



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## MAIL LETTERS

### TORIES GET ON BOARD ... LITERALLY

The news item on the Canadian Wheat Board ("Are prairie farmers no longer wheat kings?" Oct 26 - Nov 1) contains a serious omission that casts doubt on the veracity of the whole article. It states that the board consists of 10 members elected by wheat farmers, but does not mention that there are also five members appointed by the federal government.

The article suggests that any board decision concerning the future of the board would be a slam-dunk in favour of the farmers—an 8 to 2 fight. But with 5 more members, the decision would not necessarily be pre-ordained.

Of course, as you point out, the decision is actually up to the Federal government, which seems to want to get rid of the board.

GRANT BUNDE

### GREEN SEES RED

There is no more certain sign that a political party has arrived than when it starts being attacked (Shannon Phillip's "Kermit the Frog was wrong," Oct 26 - Nov 1).

Shannon suggests that since the Greens are inviting former conservative Garth Turner to join them they are, ipso facto, nihilists. What absolute tripe.

It can be justifiably argued that our confrontational, combative and adversarial system of government has landed us in a proper quagmire of regressive policy making. A party will never cooperate or concede that another party might just have a good idea now and then. It just isn't done because they

might score points from us. The Greens want to change that.

It is facile to believe that a party can be wrong on absolutely everything, all the time. That even applies to the Harper Tories.

The Greens want to show Canadians that government works best when parties cooperate on positive policy but remain opposed to bad policy, even if it means remaining seat-less or in opposition. It's what's best for the country, stupid!

The Greens also reject the left-right polarizing politics of the USA—it's so 20th century. The ecological catastrophes coming at us with greater frequency will remain on their inexorable rise as long as we continue to believe that only either total socialism or rampant capitalism will turn it around.

The imminence and depth of threat posed by climate change means that we must accept Mr Turner's misguided ideas in some areas for his forward looking stance on the big issue. Complete rejection of him because he doesn't have all the right policies is political suicide and means business as usual and a much hotter planet.

I applaud Elizabeth May and her whole attitude to politics. Listen to her interviews and ask yourself—does she want a parliament full of Greens with her as the PM or does she want what is best for the world? She is a new breed of politician who could break the public cynicism against the political class as only a few before her have, most notably Tommy Douglas.

Shannon is right on one thing: it is easy being Green—you just have to use the brain that was given to you by whichever creator you personally believe in.

DAVID J PARKER,  
 GREEN PARTY CANDIDATE FOR EDMONTON CENTRE IN THE 2006 FEDERAL ELECTION

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.*



# 'Homophobic' Alberta government delayed adoption, couple charges

## VUE TALKS TO ALBERTA'S FIRST HOMOSEXUAL ADOPTIVE PARENTS

MURRAY SINCLAIR / murray@vueweekly.com

Alberta's "homophobic" government caused an infant to suffer in a "horribly abusive" foster home, using a discriminatory policy to delay him from being adopted by a gay couple.

That's the allegation Blair Croft and Lance Anderson are making after a two-and-a-half year struggle with the province ended this fall, allowing them to finally bring the now four-year-old Tyree into their home.

"They turned it into a battle," says Croft when asked if he and his partner had ever set out to be the trailblazers that they have become.

"We're the first ones that made it through," adds Anderson.

The couple met in 2000, when city bus driver Anderson joined the Edmonton Vocal Minority choir, a LGBT group for which Croft then served as president.

After moving in together a year later, the unmarried couple decided they wanted children, and applied online through the Alberta Children's Services website in February 2004.

On the site's section listing children who are available to adopt out, Anderson and Croft selected Tyree as one of six possible children they were interested in.

As required for the adoption process, the next month they took a parenting class, taught by social workers and veteran foster parents contracted by the province.

The couple did not face any discrimination from the 10 couples in the class, or its teachers, Croft says.

"Starting out, there may have been a few interested looks from people, but everybody was really supportive," he adds.

That April, the couple received a home visit from an adoption worker, whom they say didn't seem to be briefed that she was dealing with a gay couple.

"I won't allow that woman back into our house," says Croft, recalling how the government representative was notably shocked.

"It was just her presence. She had no decorum, and was not a politically correct individual for a person in her

## NEWS | GAY RIGHTS

position."

The worker told Anderson and Croft they would be better off referring to themselves as "husband and wife" or "mother and father," or applying as single parents or roommates.

"We'd scratch out 'mother' and 'father' every time we'd sign a form," says Croft, lamenting how the bureaucracy seems so slow adapting to modern realities.

She also said they had been too selective in their criteria for adoption, despite the fact they were willing to take in children who were up to eight years old, and who had severe disabilities.

Croft has also been a child-care worker for 10 years, giving him the skills to work with the disabled.

"I was okay to look after everybody else's children, but not to have my own child to look after," he notes with irony.

**REFUSING TO GIVE** up, in June 2004 the couple were approved for adoption, which meant a worker was to be assigned to them.

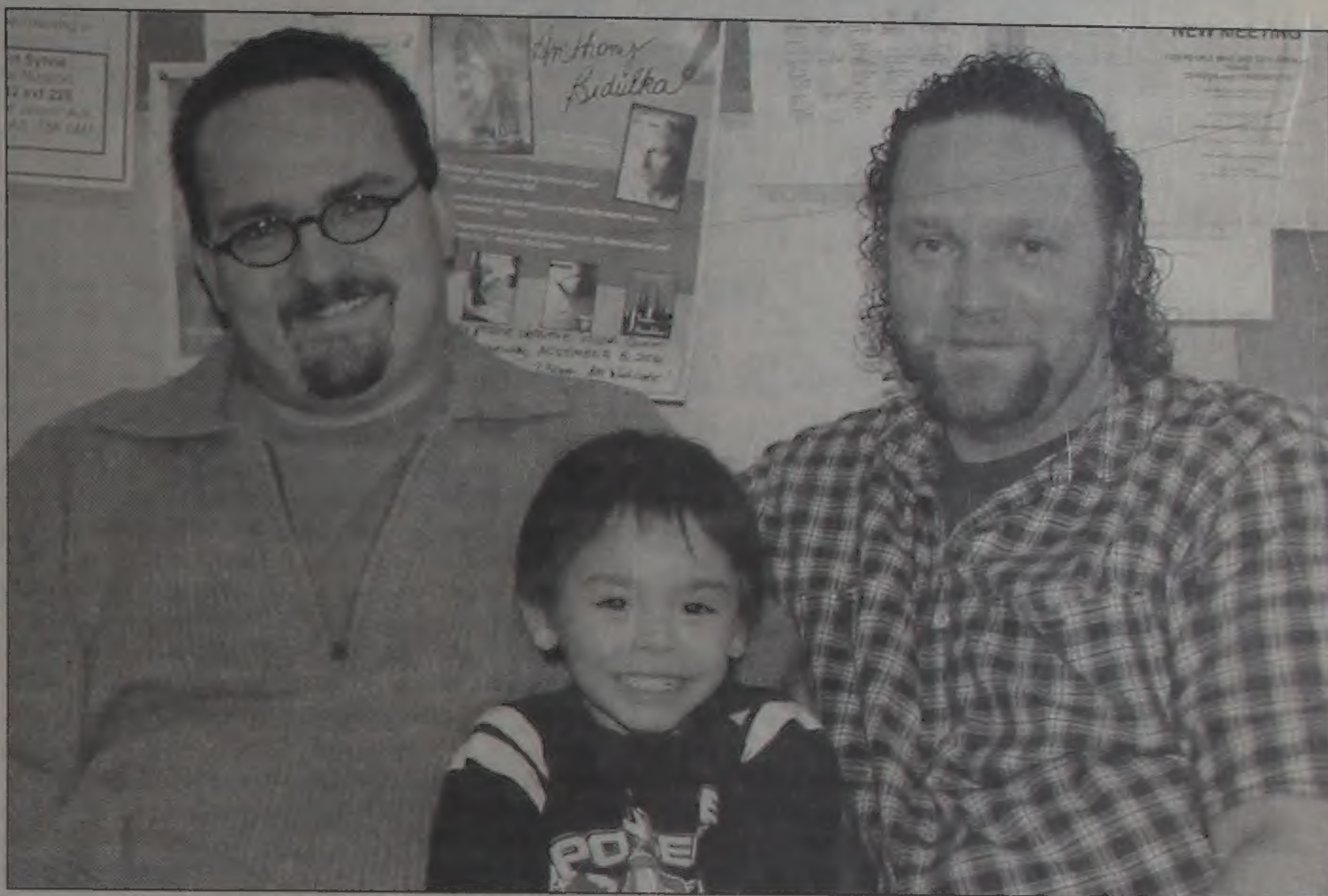
Later that month, Alberta Children's Services released a memo to its senior staff titled "Protocol for Adoption Placement with Same-Sex Couples," obtained by Croft and passed on to Vue.

Assistant deputy minister Bill Meade wrote in the memo that the protocol was passed to "confirm (such placements are) in the child's best interests."

Before proceeding with an adoption to same-sex couples, it stipulates "other placement options" should be considered for the child, such as "foster parent adoption" and "other approved families."

Caseworkers also must consider the child's age, gender and whether or not they are "old enough to understand ... the impact of the child's placement on the child."

Another consideration is "the couple's support system and the child's ability to have contact with the oppo-



site sex," Croft says he has no idea what that means.

The protocol outlines how potential adoptions to same-sex couples must go through a barrage of top bureaucrats for review and approval, all the way up to the Alberta Children's Services minister, who was Iris Evans when the document came out.

"When following the process within the (ministry), if at any step there is a concern with any part of it, then those questions must be answered and the process starts at the beginning again," Croft points out. "No heterosexual couple goes through this process."

When Anderson and Croft heard nothing on their adoption case by August, Children's Services told them their file had been lost, an explanation they don't believe.

"They hoped we'd go away," alleges Croft.

But being familiar with the ministry and its procedures through his job, he gave its workers a 24-hour ultimatum to find the application, or be barraged by phone calls until they did.

Department officials suddenly found it and assigned the worker, the first of four such employees who served the couple until Tyree was adopted, which speaks to the length of the process.

When nothing still happened, Croft continued every week to make phone calls, which were always returned with the same message that department officials were still working on the case.

The couple demanded a meeting with the ministry's top bureaucrats, including Meade, after they were shuffled around in January 2005.

"We wanted to know if the adoption was going to happen, or if they were playing games," he says. "A manager told us they were doing everything they could."

**OF THE TWO OTHER** same-sex couples he knew who were ahead of them in the adoption process, Croft says both simply gave up, with one waiting for more than five years for results.

But while they continued what he

called "the waiting game," Tyree spent 18 months in a foster home, where the province placed him after being born with fetal alcohol spectrum disorder.

"It was a horrible, abusive foster home," says Anderson, who reported his views accordingly to a social worker.

"He was so far behind developmentally. He didn't talk, eat solid food or use the toilet. At three-and-a-half-years-old, he weighed 17 pounds."

In a January 2006 e-mail to their latest adoption worker, he demanded "concrete information" on the adoption within a week "or the information of the past two years will be passed to the media ... and some provincial and federal politicians ... to allow them to find out what is really going on."

Before the week's end, their worker called Croft and said, "You won't need to fight anymore," as Tyree had been approved for placement with them.

CONTINUES ON PAGE 7

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# City commits \$5 million to affordable housing

STEVE LILLERUEN / steve@vuwweekly.com

Edmonton Mayor Stephen Mandel called on housing developers and landlords last week to utilize two new affordable housing programs, but critics argue that the funding is too small to solve Edmonton's unprecedented housing crisis.

A new rebate program will encourage developers to include affordable housing options in future development, while a new rent subsidy program hands out \$200 per month per unit for 400 low-income families paying over 30 per cent of their gross income on rent.

The funding comes from a joint effort between the Canada-Alberta Housing Agreement and the city, splitting the \$5 million price tag under their "Cornerstones" plan.

The program will be available by early November and Boardwalk Rental Communities, who have a 100 per cent occupancy rate, has agreed to provide half of the low-income housing units.

"This program helps tackle the need to build and create longer term affordable housing in Edmonton," Mandel explained at a press conference last week. "With our continued efforts and partnerships with other orders of government, businesses and community, I'm optimistic we will fulfil our Cornerstones objectives to introduce 2 500 affordable housing units in the next five years to help our

## NEWS HOUSING

citizens in need."

**WHILE LOCAL CHARITIES** and community support groups applaud the leadership role the city has taken, they also say few recognize how serious the lack of affordable housing has become. They cite statistics that point to Edmonton's out-of-control housing market—a blend of nearly zero rental vacancies coupled with soaring real estate prices—that has devastated low-income families and the working poor.

According to commercial real estate company CB Richard Ellis, the city's apartment vacancy rate has fallen from 4.5 per cent to 1.5 per cent over the past six months—but those figures are already considered out-of-date since the study is three months old.

A more recent survey released last week by the Canadian Real Estate Association found that housing prices over the past year in Edmonton climbed faster than in any other Canadian city.

Janelle Aker, a community relations worker for the Hope Mission, has seen the need for affordable housing increase rapidly during the same period. The charity's various shelters, she says, reached capacity at some points back in July—which has never happened before because the need for shelter is typically

quite low in the summer.

"A lot of our capacity problems have come from the working poor, guys who have come out to Alberta thinking they can get a job that will pay great, but at the same time they may not have realized the terrible housing situation that we're suffering right now," she said.

"The scary thing is thinking how many people we'll have to turn away this winter because we've reached our capacity already. For those people that we can't find shelter for each night, where are they going to go?"

**HOPE HUNTER**, who has worked at Boyle Street Community Services since 1989, believes that while the rent subsidy program is a great initiative, the need is gigantic in comparison to what the program can offer.

"There's a major misconception over who is using our shelters," she explains. "We've had contact with over 200 people who are camping in the River Valley and most of them are actually working full-time. They simply can't afford to buy a home or amass enough capital to rent a place. The prices are too high."

Citing StatsCan data from 2004 that claims 38 000 households in Edmonton have incomes that place them in danger of becoming homeless, she's worried that most people



T. KACHINSKY 2006

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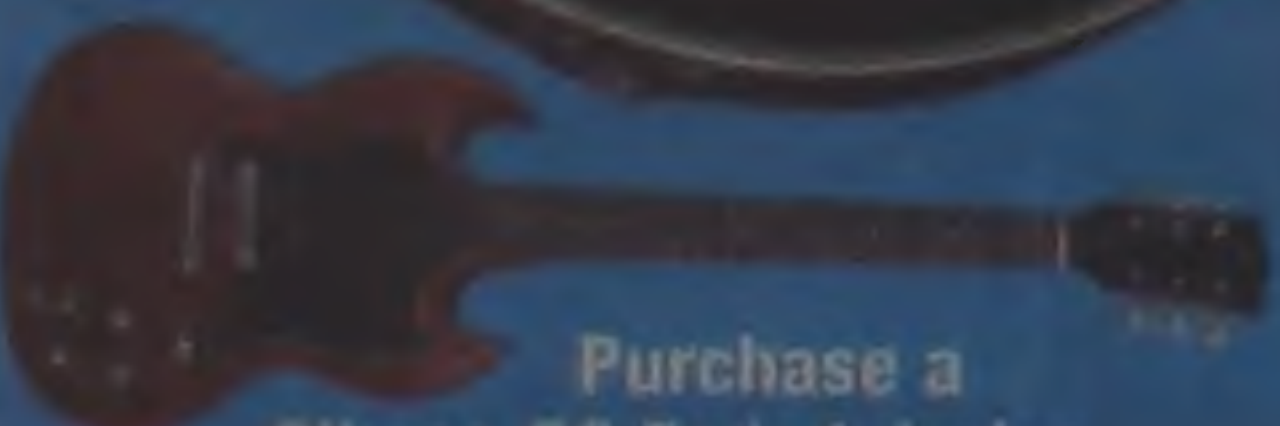
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## GAY ADOPTION

CONTINUED FROM PAGE 5

He was skeptical that the adoption had finally happened "because we experienced so much BS," but the official papers soon came in the mail and the couple became progressively more relieved.

**THE NEXT MONTH** saw Croft and Anderson go through the process of taking in their new son, who the previous June had been placed in a second, more caring foster home.

The courts finalized the adoption in late September, which Anderson says was sooner than usual, because their worker realized they had waited so long and Tyree seemed well placed in his new home.

"We had the child on our original application," says Croft. "We should have had him in June 2004. He spent two years in foster care that was not necessary."

Anderson calls the entire situation

"purely political" and squarely blames the Alberta Progressive Conservative government, which has consistently rallied against same-sex rights on matters like marriage and adoption.

Croft always suspected that the provincial government was homophobic, but was taken aback by the resistance faced by the Children's Services bureaucracy.

The front-line workers, though, were more progressive, he says, with Anderson noting how the protocol "makes things three times as hard" for them.

Their long struggle to adopt Tyree got worse "further up the food chain," notes Croft, adding, "when push comes to shove, the whole world has an issue with it. The process is so painstaking."

The couple has not decided whether to challenge the ministry in court based on their experience, or to adopt another child.

"We may go through it again. We'll see," they said to applause, when speaking to last month's Alberta NDP convention, with Tyree in their arms. ▼

## HOUSING

CONTINUED FROM PREVIOUS PAGE

don't understand that Edmonton's booming economy has forced many citizens into poverty. The average income for those at Boyle Street is as high as \$35 000 per year.

"We really need a greater commitment from all levels of government," she says. "We need way more dollars on the table to build truly affordable housing as soon as possible."

Mayor Mandel expressed at last week's press conference that he hopes these announcements are only the beginning of more funding, while Jay Freeman, the director of housing for the city, admits that much more needs to be done. There are currently 2 000 families on a waiting list for affordable housing, and it's expected that it could take up to two years before all those currently registered are finally placed.

"These programs aren't even going

to come close to solving our housing problem but it's still an important first step," he said over the phone, explaining how incomes haven't kept pace with rising rent and housing costs. "Affordability in this city has been decreasing at an alarming rate."

Housing is legally a provincial issue, but many cities have taken on the responsibility themselves. Phone calls for comment from Alberta Seniors and Community Supports, the provincial department in charge of affordable housing, were not returned before press time.

"I don't want to leave you with the impression that the province isn't doing anything, but you have to understand that it's a huge problem that is certainly bigger than most municipal budgets can fix," Freeman said.

"The city is taking a leadership role to try and put a dent in this major issue, but we realize that it's a work-in-progress. That's still a lot more that needs to be done." ▼

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# White powder makes hypocrites of both Tories and Grits

JASON FOSTER / [www.afl.org](http://www.afl.org)

Banning asbestos is a no brainer, right? The versatile, indestructible insulation and construction material was the "miracle substance" of the early 20th century and is now infamous as a cancerous scourge. Most people know asbestos, with its tiny indestructible fibres, is a carcinogen. It is rigidly controlled in Alberta workplaces, and has been virtually removed as a construction building block in Canada. But someone seems to have forgotten to tell the Canadian government.

At an international conference last month, the Canadian government led a charge to prevent chrysotile asbestos from being added to a list of controlled dangerous substances. Chrysotile (or white) asbestos is the most common form of the fibre.

The conference where Canada played such a nefarious role was the most recent gathering of the Rotterdam Convention, an international environmental treaty signed by over 110 countries to regulate the trade and use of certain hazardous substances, such as pesticides and other toxic industrial chemicals.

The purpose of the Rotterdam Conven-

tion is quite modest. Passed in 1998, its job is to "promote shared responsibility and cooperative efforts" among nations in the area of hazardous chemicals and to "contribute to the environmentally sound use of those hazardous chemicals." It doesn't ban anything; it simply sets up rules to ensure buyers of certain chemicals are aware of the dangers associated with it. It is about the right-to-know.

Apparently even this is too much for Canada. In response to a motion to add white asbestos to the list of restricted substances requiring information-sharing, Canada cried foul. It led a campaign to defeat the motion. Because Rotterdam requires consensus among signing parties to enact a motion, Canada's effort was successful, despite only garnering the support of five other nations—Kyrgyzstan, Iran, Peru, India and Ukraine. The motion was deferred to a future conference. And white asbestos continues to cross borders without control.

Before you trot out your curses of Stephen Harper and his band of terrible Tories, take note that this was the third time Canada has deep-sixed a motion to add white asbestos to the controlled list.

The last two times occurred under Liberal governments in 2002 and 2004. In fact, the Liberal government launched a WTO challenge against France in 1997 after it passed a law banning asbestos within its borders.

**BUT IF ASBESTOS** is so awful—and it is—why is the Canadian government so intent to defend its continued trade? After all, we rarely use the stuff ourselves these days.

The answer lies in the narrow self-interest of a dying, regionally concentrated industry. Canada still mines asbestos—about 250 000 tonnes of the stuff a year. The vast majority of it comes out of three mines in Quebec's Eastern Townships. The Canadian government estimates it is worth about \$200 million in trade a year. The industry employs about 1 600 workers in Quebec. Canada holds the dubious honour of being the world's largest exporter of asbestos.

The appalling part is that 96 per cent of what we produce is exported to developing regions such as Africa and South-East Asia. We refuse to use asbestos in our own homes and workplaces but hap-

pily ship it abroad to countries with lax safety and environmental standards, putting workers and citizens in those countries at risk of cancer and other asbestos-related diseases. In my eyes, this makes us hypocrites.

More than 30 countries have banned asbestos completely, including most of the EU nations. Why? Because they know that over one million people contract asbestos-related disease each year. They know that asbestosis and mesothelioma are among the more painful and vicious cancers. They know that there is no safe way to handle asbestos. And they know there are plenty of safer alternatives available.

What they know is something our government refuses to recognize, namely that asbestos needs to disappear from human activity. We don't need it, and we definitely can't afford to keep using it.

But our government continues to be a pariah on the world stage for its defence of asbestos. It does so because it knows it will pay no political price at home. Who knows about the Rotterdam Convention? Who follows the actions of diplomats at some conference in Europe? Who cares that our hands are coated in a deadly

white powder?

They do it because the corporate interests defending asbestos speak louder than Canadian citizens who care about protecting health and environment.

It's not enough to shake our heads and wag our fingers at Tory and Liberal politicians—although that is a good start. We all share in the shame that is our track record on asbestos.

Canadians should be embarrassed and offended by the position our government has taken. But we should also be ashamed we have not spoken more vociferously for an end to such indefensible actions. We should realize we are remiss for not demanding a domestic ban on asbestos in Canada.

I am angry at successive Conservative and Liberal governments for condemning thousands of workers to painful deaths at the hands of Canadian-produced asbestos. And I am hopeful that Canadians will soon awake to this hypocrisy and demand a more ethical approach to this crucial issue. ▽

Jason Foster is the director of policy analysis for the Alberta Federation of Labour.



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# Communiqué reveals what 'the terrorists' really think

## COMMENT DYER STRAIGHT

GWYNNE DYER  
gwynne@vuwweekly.com

What are they thinking, those terrorists who hate America's values, as the United States prepares to vote in the mid-term Congressional elections? Do they think that a terrorist bomb somewhere in the United States in the next few days would drive Americans back into President Bush's arms, or would such an act discredit his strategies further? And which result would they prefer: do they want the Republicans to lose control of Congress or not?

To discuss these questions sensibly, you must first accept that terrorists are not just hate-filled crazies. They are people with political goals and rational (though vicious) strategies for achieving them. So lay your prejudices aside for a moment, and try to think like a terrorist.

Happily, a document has come into my hands that will help us to figure out their strategy. True, it reads like a script written for an amateur dramatic society, but it comes from one of the Western intelligence agencies that certified the existence of weapons of mass destruction in Iraq, so there can be little doubt about its authenticity. I have taken the liberty of translating it into English.

**A HEAVILY GUARDED** compound in Waziristan. Three bearded men in robes enter the courtyard.

Osama bin Laden (for it is he): So do we blow something up in America before the election this time or not? We skipped 2002 and 2004. Surely it wouldn't hurt to do something this time.

First Henchman: Well, I don't know, boss. Not blowing more stuff up in America has worked for us so far. Bush got the credit for keeping the terrorists away, and that gave him the freedom to invade Iraq, and so the Americans never put enough troops into Afghanistan, and now they're losing both wars. I say leave him alone. It's coming along just fine.

Second Henchman: Besides, we don't really have ...

Osama bin Laden (interrupting): I bought that argument in 2002, and I bought it again in 2004, but now it's different. Bush will be in power until 2008 no matter how Americans vote, so the US soldiers will still be pinned down in Iraq until then anyway. He's not going to pull them out. And he's not going to send a lot more troops to Afghanistan, either, no matter who controls Congress, so our Taliban friends will be all right. We have nothing to lose. Let's blow something up.

It will humiliate the Americans and make us look good.

Second Henchman: That's all very well, but ...

First Henchman (interrupting): You know, I think the boss is right. It can't hurt now. Activate the sleeper cells in America, and have them blow up a few car bombs.

Second Henchman: Will you stop talking and listen for a minute! We don't have any sleeper cells in America. We never did. We had to bring the 9/11 guys in from abroad, and they're all dead. This whole discussion is pointless, and furthermore ... [At this point the transcript ends]

**ON SECOND THOUGHT**, I do wonder if this document is entirely genuine. There's something about the style that doesn't sound quite right. But the logic is exactly right: this is how terrorists think.

The 9/11 attacks were meant to provoke an American military response. The point was to lure Washington into invading Afghanistan (where bin Laden's bases were), so that they would become trapped in another long guerrilla war like the one he and his colleagues had waged (with US support) against the Soviets back in the '80s. The images from such a war, of high-tech American forces smashing Afghan villages and families, would reverberate across the Muslim world and radicalize so many people that the Islamist revolutions bin Laden dreamed of would at last become possible.

George W Bush dodged that bullet by overthrowing the Taliban regime without causing vast destruction in Afghanistan (it was done almost entirely by American special forces and their local allies), so there was no guerrilla war there at first. Osama bin Laden's gamble had failed. But then Bush invaded Iraq, providing Arab extremists with the guerrilla war they wanted and images of horror in profusion. He even abandoned most of the effort to rebuild Afghanistan in order to concentrate on Iraq, so the Taliban got the chance to recover there too.

That's where we are now, and Osama bin Laden really has not the least incentive to try to discredit President Bush with the American electorate by carrying out further terrorist attacks. The project is on track, and the Americans will be largely gone from the Middle East in a few years anyway.

And besides, there are no sleeper cells in America. There never were. ▼

*Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.*



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# Oilers play spoilers

**HOCKEY** | **IN THE BOX**  
DAVE YOUNG AND TB PLAYER  
inthebox@vuwweekly.com

*On The Road Again.* / Don't send the Oilers on the road again. / They lost 6-2 to Ducks and to Yotes. / And next week the team heads out *On The Road Again*. Apologies to Willie Nelson on that. Last week saw back-to-back 6-2 road losses to Anaheim (they're OK) and Phoenix (not even close to OK) and a 4-0 Rexall win over Alex Ovechkin and the Caps. Rexall Place has been kind but instead of packing pucks on the road, they sent a case of sucks. TB and Dave take on another week of Oiler hockey.

**I STAND CORRECTED—BUT BY ME** I mentioned a couple of In The Boxes ago that Ryan Smyth's speedy natural hat trick against San Jose on Oct 12 was the fourth fastest three goals by one player in NHL history. Bill Mosienko's 1952 record of three goals in 21 seconds will likely never be beaten. Jean Beliveau scored three in 44 seconds and Carl Liscombe (Detroit, 1938) scored three in 1:04. I thought that Smyth's triple was the fourth fastest ever but further research (reading every NHL team's Media Guide) showed Derek King of the New York Islanders scored three goals in 1:18 back in 1991 bumping our Ryan to number five all time. Many people missed the chance to put me in my place and prove me wrong. Sorry. I'm sure you'll get many more chances. DY

**WINNING UGLY** So after all the hubbub over the so-called "Buffslug" jerseys this year, I wonder how Sabres fans feel about their ugly new kit now? With the best start in NHL history (10-0) since the 1993-94 Maple Leafs, I think even the least superstitious fan would agree the team had best stick with the hideous sweaters. The numbers on the front of the jerseys look cool and their third jerseys (a modern take on the classic Sabres blue and yellow unis) look sharp but the team itself looks incredible right now. Maybe the Oilers should adopt an uglier uniform design and cash in on the same karma. Perhaps a disgusting flaming "C" or a pathetic blue leaf



**TWINS?** At left, next in succession for NHL royalty and a member of the Penguins, Sidney Crosby. At right, second in succession to the British throne and looking good in a penguin suit, Prince William. Both have bright futures, and both make the girls go SQUEEE! TB

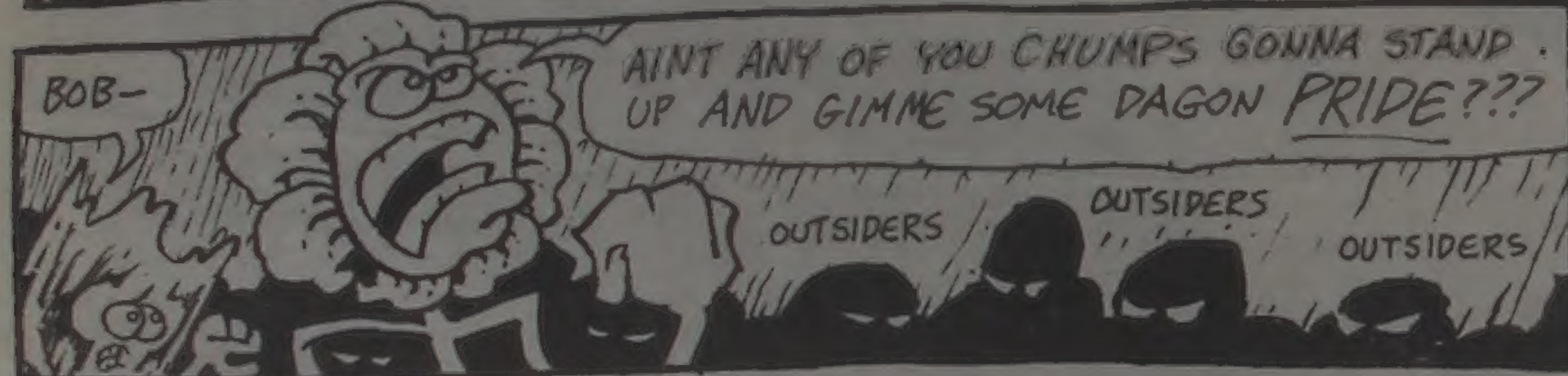
would uglify the classic Oiler look ... Nah. It's not worth it. DY

**NYET, NYET, SOVIET** Well, we got to see Ovechkin in person. And you know what? The kid can ball, er, I mean puck. But the Oil showed up on Saturday and held the Caps and the Russian wunderkind scoreless. Coach Hanlon tried all game trying to fool the Oil D and get Ovechkin a favourable match-up, sending him on the ice with a variety of line combinations. Um, yeah, his name is on the jersey, you know. But the alert, and literate, Oiler defenders (as well as Rollic's glove hand) were up to the task. Looks like Ovechkin will have to wait three years to try to get his first goal in Edmonton. TB

**MLA—MUCHO LUCKY ALBERTAN** Alberta Education Minister Gene Zwozdesky's name was announced at the end of the Oct 23 Phoenix/Edmonton game as the winner of the 50/50 draw, netting \$24 870. That's 62,175 \$400 rebate cheques. DY

**THAT DARCY TUCKER?** As of Halloween night, Maple Leafs forward Darcy Tucker was sitting at fifth place overall in scoring with nine goals and six assists. Trick. DY

**IT'S GREAT, BUT I'D RATHER WIN THE 50/50** The (blech!) Flames were in last place in the Northwest Division and 28th place in the league as of Halloween night. Treat. DY



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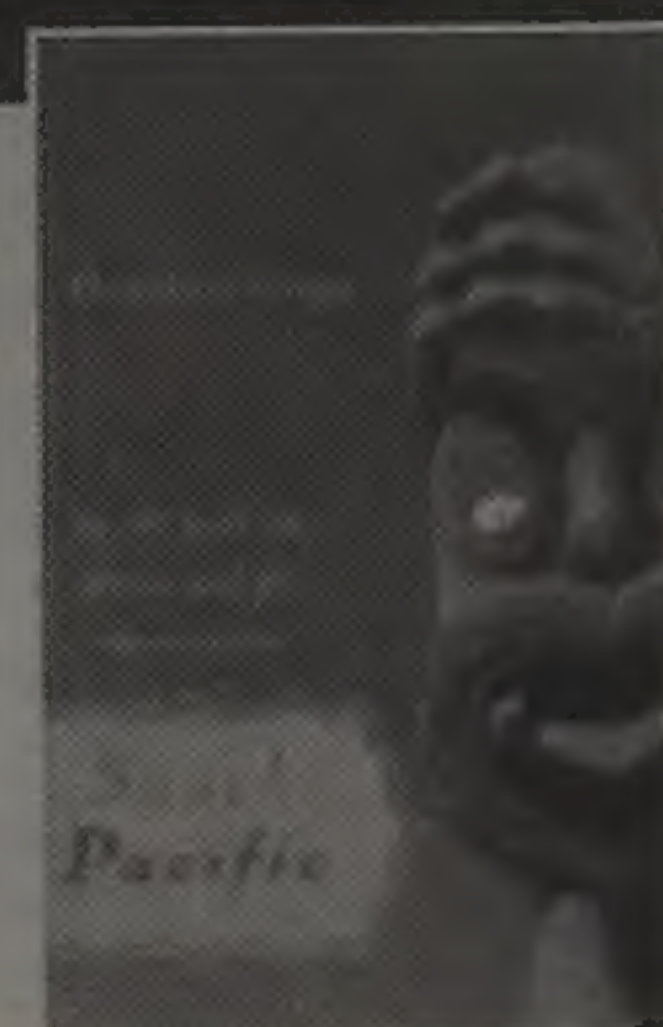
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# What, you don't like getting a little free estrogen with your shampoo?

## WELL, WELL, WELL

CONNIE HOWARD  
health@vuwweekly.com

On an unusually warm, sunny, late-October day this week, the kind that normally generates glad-to-be-alive feelings, I found myself tuned in to something a little darker in the air.

No, I'm not sick or dying or anything. It's the health news I keep reading. First it was a story about preschool puberty, and then one about multiple chemical syndrome, and still another reminding us that taking a drink of Alberta tap water delivers ibuprofen, steroids, birth control hormones, pesticides and antibiotics. Sometimes it just all feels as hopeless as death.

Another story reminded me that shampoos and cosmetics contain estrogens and placental extracts. Is that even remotely necessary?

If you don't know your products, even all-natural ones can be guilty. Lavender and tea tree oils, completely safe and beneficial when used appropriately for therapeutic purposes, have estrogenic effects on cells too, and are also regularly added to shampoos and creams.

It's all about beautiful and sexy, I guess, or at least about some definitions of beautiful and sexy. American cosmetics, which we buy all the time, are allowed up to 10 000 units of estrogen per ounce of cosmetic. This amount can be

a huge amount—it's about the daily dose of hormone replacement therapy, according to the *New York Times*—but spread out over a bit of time, it can add up. Still, it's another source of hormone interference, and though these creams aren't normally used on children, hormones are potent and easily picked up through skin contact and absorbed.

So mom's skin looks great, and baby's getting a daily dose of hormones.

The five-year-old pubescence phenomenon has been linked to hormones and hormone-like substances in our food and water too numerous to contemplate before; this isn't really new. But the official word is still that there is no firm link between any of these and our health problems.

One physician, Dr Chandra Tiwary, anxious to solve the mystery of one preschool pubescent patient, tried the suspected shampoo on his own hair, measured his own hormone levels, and found that they did indeed go up.

Does it really require years of science to connect the dots between hormones in food, water, cosmetics and five-year-old puberty?

**HERE AT HOME**, Alberta Environment is refusing to release assessments on our drinking-water treatment plants, saying something about the reports being harmful to individual and public safety. Excuse me? The water is what's harmful to us, not the information. So protect the industry—did

jeopardize public safety—yet again.

We keep injecting our animal food supply with hormones. We keep taking pharmaceuticals for things that ail us when there are other very scientific and credible options, things like orthomolecular medicine. We then have no choice but to put all those medicines and hormones back into a water supply not equipped to remove them. We keep supporting beauty standards that demand 50-year-olds have the skin of 20-year-olds. And then we wander down a million rabbit trails looking for cures for premature sexual development and hormone-related cancers.

The story about multiple chemical sensitivity—which the US government's National Institute of Health defines as a "chronic, recurring disease caused by a person's inability to tolerate an environmental chemical or class of foreign chemicals"—was troubling too. It's easy to dismiss syndromes like this as psychosomatic or fabricated, as many within the medical community and the general public still do. It's easy and profitable to run shiny, search-for-the-cure campaigns for the myriad illnesses that would be in large part preventable. And it's so hard to swim against the flow, to put energy into fighting the marriage between government and industry.

To ice the cake, silicone gel breast implants have returned to Canada—it really is all about somebody's idea of sexy.

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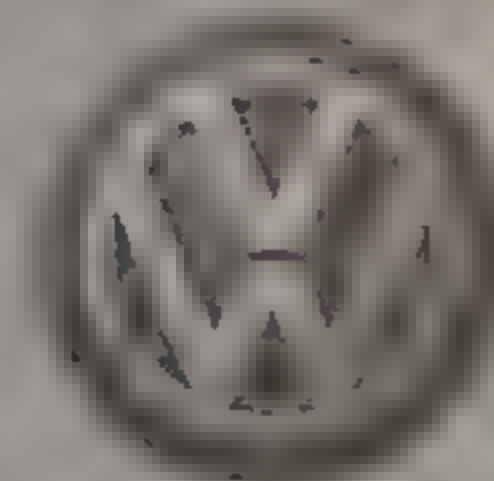
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Wild. On.

10-31-2006—Halloween night

**DISPATCH**  
RANDOM  
the weekly.com

"My greatest trouble and my wife's is our family, mighty out of order by this fellow Will's corrupting the mayds by his idle talke and carriage, which we are going to remove by hastening him out of the house, which his uncle Blackburne is upon doing, and I am to give him 20l. per annum toward his maintenance. The Queene continues lightheaded, but in hopes to recover. The plague is much in Amsterdam, and we in fears of it here, which God defend." —Samuel Pepys, 31 October, 1663 (pepysdiary.com)

So ... this is how Halloween's gonna be, huh? Cosied up on a quilt-piled couch, candles burning on the coffeetable as much for chill-chasing as illumination, a

couple pounds of greasy chow-mein leftovers congealing in the refrigerator ... catching up on the day-to-day doings of Sam Pepys, a London diarist who's been dead for 303 years. Party.

If I was feeling a little less logy, I might let holiday-guilt kick my square ass out into the streets to find something, anything that remotely resembles a party, just to say I'd done my duty. Halloween is a hoser High Holy Day, and this is the first time ever, ever, ever in my life that I haven't at least smeared some dollar-store "zombie" makeup on my face or whipped up a weak-ass sheet-ghost costume and gone out to ogle all the tarted-up chicks. I feel like a loser—a warm, comfortable, relaxed, sober loser, but a loser still.

am I supposed to do with a Tuesday, since I find myself in a day-job situation? Come into the office reeking of tequila,

pumpkin seeds, greasepaint and duct tape, bits of cobwebbing still clinging to my body? Maybe I could have done it and been OK, but my energy reserves are critically low; after the boozy Brewtals revival Friday night, a ridiculous birthday party/séance-planning meeting in a rockin' retail basement Sunday night, and a shot-filled evening that ended in the company of partymaster Carson Cole last night, I have more than done my share this weekend.

Ah, but none of those were proper Halloween parties, and so my duty remains undischarged. No last-minute group costume workshops, no freezing my ass off in stupidly climate-inappropriate gear like my Sub-Mariner outfit (fish-scale swim trunks, only) of a few years back, no piles of cash blown on cab after cab hitting houseparty after houseparty, no kitchen grab-ass with soused fetish angels, no desperate maintenance of

rapidly deteriorating costumes, no hot-boxing a rubber mask.

**EXCUSE NUMBER TWO:** the weather. Snow on Halloween is one thing, but this frozen-ass December shit really puts the clamps to the party impulse. Basically, it's like we followed (as we are meant to) the lead of our ads and retail store displays and skipped over Halloween to get right down to the business of Christmas. These pagan festivals are supposed to be in touch with nature, right? Well, the druid inside me took one step outside, felt the Wendigo blowing ball-shrinking ice up his hempen robe, saw the late-late-late-blooming poppy in my flowerbed frozen so quick its bulb snapped right off when I shoveled my sidewalk, and said "fukke ye the Samhain fires ... yon Solstice of Wintre be nowe 'pon ye lande!" Our tribal duty has shifted from eating candy and dressing up as robots to Making This Giving Season Special.

Still ... spacey and dreaming in the MSG-whirl of the Combo For Three, Willie Nelson's *Stardust* tootling on the hi-fi, Pepys complain/bragging (as always) about how much his doublets and pantaloons are costing him ... there are worse ways to spend this Night of Nights. Next year, though ... it's going to be freakin' massive!

"But thus everything lessens, which I have and am like to have, and therefore I must look about me to get something more than just my salary, or else I may resolve to live well and die a beggar." ▼

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## Alberta's got more Newfies than the Rock: they've got to eat somewhere

JENNIFER MARIE LEWIN / jennifer@vueweekly.com

Despite having travelled to nearly every continent—some twice—I haven't been further east in Canada than Saskatchewan. I am fairly naïve to Atlantic traditions and only last year had my first shot of screech and kissed a cold, slimy cod. (Not as disturbing as one might think: it beat some of the men I've kissed, anyway.) Ever since, anything associated with lobsters and lighthouses has fascinated me.

When someone mentioned a genuine Newfie restaurant in Fort Saskatchewan, I had to check it out. That Friday night, it was packed and the two poor waitresses were running around like mad. As we sat at the last available table, the waitress dropped off the menus and promised to return for drink orders.

My daughter was immediately attracted to the ceramic lighthouse candle holder at our table, while I enjoyed all of the model ships and ocean paintings decorating the walls. Traditional Newfoundland music played, drowning out the conversational cheer from the other patrons, and I couldn't help but be taken away by the "back home" atmosphere.

The waitress arrived as promised and I settled for a Moosehead Beer (\$4.25), while my husband ordered a Coke (\$1.95). My daughter, who was occupied by the "red castle", did not seem to mind the lack of chocolate milk and went with apple juice (included in her meal).

The menu was fairly basic, displaying the usual small-town choices: pork chops, roast beef, sandwiches and burgers were balanced out by a page of seafood dishes. I was particularly intrigued by the cod tongue meal, but couldn't brave myself to try it. I did convince my husband to order the cod cheek dinner (\$13.95) in exchange for some of my seafood platter (\$13.95). My daughter, who was caught up with our fish excitement, ordered the fish and chips (\$4.29) off of the kid's menu.

As we waited, we noticed how hospitable the servers were and how everyone was made to feel like they belonged. As our daughter chattered non-stop to us about her day, the waitress took a minute to ask Sapphira's name. When I replied, she responded immediately, "Oh, that's a lovely name! But if I was you, I would have named her Gabby." I smiled at her insightfulness, and enjoyed another sip of my beer.

This was my first Moosehead, and it won't be my last. I enjoyed the clean-tasting, pale lager immensely. It



SEAFOOD

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had a good balance between malt sweetness and hop bitterness. It was also a good distraction from our chaty toddler as I waited for our dinners to arrive.

**OUR DISHES CAME** out reasonably quickly, considering the busyness of the room. It must have taken time to build my overflowing platter of food. Shrimp, scallops and cod sat glowing in batter amidst bright carrots and peas, creamy mashed potatoes and tangy coleslaw. I was pleased to see that the same batter wasn't used for all three seafood items.

The shrimp had a crispy, grainy batter while the coating on the cod and scallops was lighter and smoother. What was more impressive was the freshness of the seafood. Bursting with the sharpness of a new catch, the sweet scallops, juicy shrimp and pleasant cod danced a tango for three on my tongue.

The side orders on my plate kept pace with the main features. Peas and carrots had a farm-fresh flavour—no pre-frozen, crinkle cut taste. The coleslaw was a step above the usual picnic fair, with bright green specks of cabbage intertwined with crunchy carrots. The creamy mashed potatoes finished the combination, and left me stuffed.

My husband, who was helping himself to my plate, grinned slyly. "Do you want to try some of mine?"

Without hesitating, I popped a battered cod cheek into my mouth. I was pleasantly surprised with the mild, tender and flaky texture. Crispy herbed batter gave way to a nugget of delicately-flavoured fish. I understood why cod cheeks are considered a delicacy by many, and I am the newest convert.

"I didn't envision cod cheeks tasting so good," my husband mused, echoing my thoughts exactly. His meal was served with the same appetizing assortment of side dishes, although he didn't value the vegetables like I did. He managed to trade some carrot "coins" with my daughter for her French fries. She enjoyed dipping her crispy battered fish into the tartar sauce along with everything else she could get a hold of.

Although we were all stuffed, we couldn't help but notice the large array of homemade desserts coming out of the kitchen. Deciding to split one piece, we called a server to assist us with deciding. She recommended the carrot cake, but I saw my husband's eye on the blueberry pie (\$3.75). Fortunately for him, he doesn't look at women the way he looks at desserts, so I thought I would indulge him with this one.

A large wedge appeared shortly at our table. The dark, tart blueberries contrasted with the white, flaky pastry crust encasing the filling. It reminded me of my mother's own pie cooked in her farm house kitchen. It was the perfect ending to a down-home meal. For a little over \$50 before tax and tip, we left extremely full and feeling warmed by Maritimer hospitality. And I didn't even have to kiss a cod. ♥

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ELLA JAMESON / ella@vancouverweekly.com

I had totally forgotten that it was Halloween. It wasn't really my fault, because technically All Hallow's Eve wasn't for three more days. Still, I should have known that the Saturday before the big night would be a ghoulish experience.

A friend and I wandered into the Sidetrack Café at around 5:30, looking for a quick bite before heading to the Metro Cinema to catch a flick. The new Sidetrack is across from the Boardwalk on 104th Street, and I had no trouble finding a parking spot directly in front of the brown brick building.

From the exterior the 'track didn't attract attention; it blended in effortlessly with the rest of the block. Inside, high dark ceilings were reminiscent of the old location, plus the old marble-topped tables and wooden captain's chairs had come over from 112 Street.

Surprisingly, the Sidetrack had a much more open feel, with wide aisles and plenty of room to manoeuvre around the 30-plus tables. Long, luxurious draperies adorned the windows along the east side of the room, with a mixture of carpet and tile on the floors. The bar was a 12-metre long work of concrete and the selection of beer was as plentiful as ever.

We chose a table in the middle of the room, with views of the pool table, the bar and the stage. The redesigned stage was significantly larger than the former one, and the dance area twice the size. In the old

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venue, there never seemed to be enough room to groove, but that shouldn't be a problem any longer.

The Retrofitz were due in a couple of hours to entertain for the Halloween Bash, and the bartender was busy hanging cobwebs from the ceiling. He was dressed as an adult version of Charlie Brown: I shuddered to think what the little redheaded girl would have thought of his goatee.

Our server, Robin, brought us menus and offered to let us sample a couple of the beers on tap. I was curious to try the Strongbow Cider, and my friend asked for a sample of the Sleeman's Amber. We both settled on a pint of the Sleeman's (\$3.77). One of the Ontario-based brewery's latest additions, the dark amber ale was decidedly refreshing.

With munchies, pizza, burgers, and all-day eggs Benedict, it wasn't easy to make a choice from the menu. There was an abundance of vegetarian choices, and I made a note to mention this to my vegan friends. Hungry for something filling, I ordered a Rockabilly Chicken Breast Burger with cheddar cheese and a side of fries (\$11.95). My companion chose the Pacific Salmon Wellington with a side salad (\$14.95).



**AS WE WAITED**, more and more costumes began to appear. One server was dressed as a sultry pirate, and Robin popped into the restroom to re-emerge as Wilma Flintstone. A guy dressed in a remarkably accurate chef's costume wandered out of the kitchen, but his outfit could have used a bloody cleaver in the back. Now that would have been funny.

Our plates arrived in good time, and both of us were hungry with anticipation. My grilled chicken breast topped a Kaiser bun, and was graced with cheddar cheese, lettuce, tomato, pickle and, um, a centipede. Yes, a four-inch long multi-legged yellow centipede. Likewise, my friend's field greens and tomato salad was endowed with a large black spider.

With mock trepidation, I lifted my plastic insect and held it up for inspection. "Don't eat that," warned Robin protectively. Yeah, like I was planning to. I tucked it securely into my purse, already imagining who might find it dangling from their soup bowl at work.

The burger was juicy and fresh, the fries soaked up the side of flat gravy without complaint, and before long I was totally stuffed. Not so full that I couldn't try a bite of my friend's Wellington, a phyllo pastry filled with wild Pacific salmon cooked to perfection and seasoned with horseradish, lemon and dill. The salmon was rich and full of all those healthy omega-3 oils I should be getting more of. The salad was a bit dull, only greens and couple of slices of tomato with a side of ranch dressing, but the in-season vegetables were a medley of green and yellow beans.

The sound system at the Sidetrack is still fantastic, and we sat enjoying the funky mix of rock and blues as it enveloped us. We had just enough time to indulge in another pint of beer before paying our bill and bustling out the door into the city's first snowstorm. If only I had remembered it was the night of their Halloween bash, I could have thrown on a blue dress and charged that cute Charlie Brown a nickel for some psychiatric help. The Doctor is in. ♥



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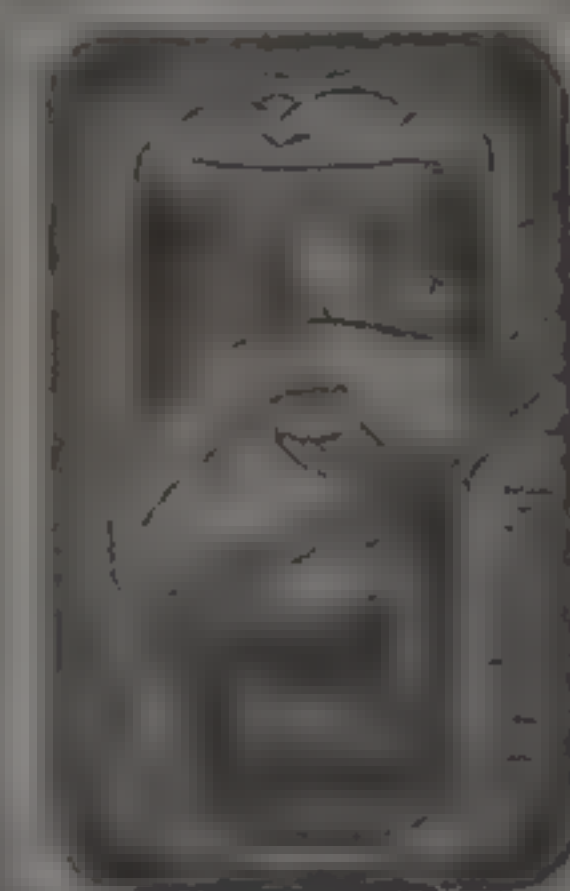


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# Alley Kat radiates good beer for the fall season

## SUBSIDY GREAT HEAD

JASON FOSTER  
greathead@vancouverweekly.com

**ALLEY KAT RADIATOR DOPPLEBOCK**  
**ALLEY KAT BREWERY, EDMONTON,**  
**\$11.99 / 6-PACK**

When you say "homebrew," many people turn up their noses. In many circles, homebrew is synonymous with a cheap grog of iffy quality. It is time to rethink that stereotype.

The homebrew world has evolved and matured. Homebrewers have access to a wide range of high-quality products to produce world-class beer. A network of sophisticated competitions across the continent separates the bathtub swill from the heavenly concoction.

In fact, the latest seasonal offering from Alley Kat (Edmonton's local micro-brewery) has direct links to the world of homebrewers. Last spring, Neil Herbst, owner and brewmaster of Alley Kat, promised to make a commercial version of the beer that won the gold medal in the Dopplebock category at the Aurora Brewing Challenge—Canada's second-largest homebrew competition held right here in Edmonton.

True to his word, it hit shelves and pubs this month. Christened Radiator Dopplebock by its creator, Glen Burns of Kamloops, it is a highly drinkable version of the style.

Radiator offers a dark amber colour with deep red hues. Its off-white head holds a lingering creaminess. A soft



caramel aroma wafts from the glass, and one taste reveals a rich variety of malts.

Hops take a back seat in this beer, only holding back the sweetness of the finish, as it should in this style.

The strength of this beer is its balance between maltiness and drinkability. It remains highly quaffable, regardless of its 6.5 per cent alcohol content and strong malt presence. A casual beer drinker will find it far more accessible than the traditional German dopplebocks such as Celebrator, reviewed a few weeks ago.

A little more malt complexity would round out the beer, but otherwise it is an excellent example of a little-known style. Much of the credit goes to a guy brewing beer in his garage. Alley Kat deserves kudos for trying a new and creative way to select its seasonal beer recipe, and we look forward to more quality recipes to be mined in the homebrewing world.

If you want to try Radiator, don't delay. As Alley Kat's seasonal offering, it will only be around until Christmas. ▼

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*Die-hards hit the bottle, the opposition, and each other*

## DIE-NASTY DIRTY LAUNDRY

Over tequila and Oreos, Mitzie Doobie pleaded a little with Dr Excellence for birth control pills and a lot for him not to tell her husband, his brother-in-law, Rollie Doobie. Rollie's too busy to notice anyway; he's stuffing large amounts of ill-earned cash into unmarked envelopes in order to keep his job ... and later on Doris Doobie-Excellente slow-danced with Ty Knotley, while her husband was passed out on the couch.

Six hours before the Die-Hards' first game of the season, the team was well into the rye and wine. Dwayne Minsky pleaded drunkenly with his teammates to play as a team (interesting since the last time he tried that his teammates beat the living snot out of him on live television), but all everyone did was chide Minsky for not playing hard enough. The team left their lip and moustache prints on the beer glasses, so reporter Stubby Woods was able to add fodder to his smear-campaign efforts.

Despite Diane's efforts to sabotage the team, the Die-Hards still lost against Boston. Rollie thought it best if Captain Capilano sat the game out, seeing as how Capilano was going through rough times thinking he wanted to be a tree ... not to mention the mysterious absence of any cocaine. With no back-up goalie once Oogachakka was pulled, the game just went downhill. Then when poor Capilano got home, he found out Diane fired his wife, Jamie, from her job at the Die-Hards' office. Ironically, when Jamie was gathering her effects she overheard Rollie and Diane discussing illegal betting.

As a result of the loss, Capilano and Oogachakka are thinking Minsky was responsible for them being tossed out. After 27 tequilas, Minsky was able to face the coach to admit he screwed up and later, while practicing hockey with a croquet racket, Minsky was approached by Stubby Woods who promised Minsky everything ... once Minsky betrays the team.

Next week the Edmonton Die-Hards go on their first road trip to St Louis. ▼

# Local dancers have a real fire in their belly

JOSEF BRAUN / josef@vueweekly.com

**B**elies in these parts are most often regarded as a source of considerable anxiety: hidden when possessed in excess, exhibited when tanned and trimmed down to the muscles, but very rarely utilized as medium of expression.

With no less than three very different belly dancing groups performing in one sweaty night of undulation, Vibe Tribe Productions **Support the Arts Benefit** offers a sure-fire cure for our cultural malaise of abdominal dormancy.

Vibe Tribe Founder Nancy Bromley has been practicing and teaching belly dancing for 11 years. She hopes that the event, Vibe Tribe's first, will attract a broad audience, one accustomed to regarding belly dancing exclusively as a brief, exotic spectacle shimmying past and rattling tables between mouthfuls of moussaka.

The three belly dancing companies presenting at the Starlight Room—Zaghareet! Tribal Belly Dancing, Raq-A-Belly! and Bromley's own Vibe Tribe—will collectively represent a broad spectrum of belly dancing styles that highlight the more creative and progressive aspects of the form. They will range from the more traditional to tribal to what Bromley calls "tribal fusion," a most recent innovation that incorporates hip hop, Indian and Polynesian dance.

"It's sort of the modern dance of belly dance," Bromley explains.

The wild blending of disparate genres that distinguishes tribal fusion will be reflected in the evening's musical component, the Plaid Tongued Devils, that klezmer

PREVIEW

FRI, NOV 3

## SUPPORT THE ARTS BENEFIT

FEATURING PLAID TONGUED DEVILS, VIBE TRIBE, ZAGHAREET! TRIBAL BELLY DANCING, RAQ-A-BELLY!, MILE ZERO DANCE, THE NETHERLANDS-BORN VISUAL ARTIST LILI VANDERLAAN  
STARLIGHT ROOM, \$10 - \$15

rock gypsy ska band already known for their multidisciplinary muscles after having performed in One Yellow Rabbit's *In Klezskavania* and The Berzerkrgang Collective's *I Think I'm a Wolf*. The dominant Eastern European flavour of the Devils seemed to Bromley an ideal fit with an event centred around belly dancing.

**STRETCHING THE EVENING'S** variety theme even wider will be a fourth dance performance, by Mile Zero Dance, original musical accompaniment for Vibe Tribe's performance by Bromley's spouse Paul Bromley, and an exhibition of new work from Netherlands-born visual artist Lili Vanderlaan.

The dizzying diversity on display speaks to what Vibe Tribe is all about: a forum for mid-level artists of every stripe who might lack opportunities for broad exposure elsewhere. Bromley sees the company as a catalyst for healing through art and for cultural exchange.

The emphasis on dialogue and inclusiveness is something that Bromley links back to her own experiences as a dance-lover initially and later in life as a dancer and instructor.

"The beautiful thing about belly dance," Bromley explains, "is that I teach students as young as six and



as old as 80. It's the kind of form that can be learned by people of any age, any size, any ability.

"It's also very liberating. I've done so many classes where people come in wearing baggy clothes and covering up their tummies, being very closed and barely moving at all. But

by the end of the year those same students can't wait to perform in a show and get dressed up in a costume. You watch them come out of themselves, and it's just a magical transformation I've seen happen over and over again through belly dance." ▼

## What's in *The Lies We Tell Ourselves?*

DAVID BERRY / david@vueweekly.com

**M**uch has been made lately of the idea of soundtracking—that is, the ability, and in some cases necessity, of people assigning songs to specific moments of their life, walking around with their own personal 15-track packaged playlist that essentially defines their experience.

The theory is that a combination of the rise of digital music players, whose 60GB memories essentially give us near-instant access to any song we could possibly want, and a raft of Hollywood types who seem more concerned with track listings than plot and character—Zack Braff, Cameron Crowe—have created both the desire and the ability to walk around in your own personal *Garden State*, or at least perhaps your own

PREVIEW

WED, NOV 8 — FRI, NOV 10

## THE LIES WE TELL OURSELVES AND OTHER PEOPLE

DIRECTED BY HAYLEY TOANE

STARRING ANGIE WANGLER, CLINTON KRENBREK

EAST GLEN HIGH SCHOOL (11430 - 68 STREET), \$5 - \$10

personal *Rushmore*, depending on which way you're inclined.

If Angie Wangler, writer and star of *The Lies We Tell Ourselves and Other People*, wasn't a believer in the power of soundtracking before she started writing, she has to be now: as she tells it, she basically owes her play to a pair of headphones and a Ten Second Epic song.

"I had this theory about the little lies we tell to sort of get through the day,

and I had tried to put it down, but I just couldn't quite figure it out," Wangler explains over tea as her friend and director Hayley Toane looks on. "I was listening to a lot of music, though, and just happened to come across their song, 'Home in the Heartland,' and I just had a moment. It was just exactly what I had in mind, and literally from the instant I heard it I grabbed a pen and some paper and sat down and wrote the entire last scene right there."

The story that owes its thanks to the local pop-punks revolves around James (Wangler), an aspiring writer working on her book, *The Lies We Tell Ourselves and Other People*, all about the little lies people tell each other. A chance meeting with an aspiring artist (Clinton Krenbrenk) throws her worldview into chaos but starts her muse, and the two have to

figure out exactly how to come to terms with one another.

Of course, though their character's beliefs might get questioned, Wangler and Toane still believe firmly that we tend to lie each other a whole lot, though they're not sure exactly how we're supposed to stop. "It's those little white lies—when someone asks you how you're doing you never tell them you're having a horrible day, it's always 'fine,'" explains Toane. "But there are some relationships built on those lies, which is strange, because they make things easier, but to base a whole relationship on those lies—I don't know."

"I don't really know what the other options are," adds Wangler. "You need some of them, though I think some people really kind of subsist on them which has a whole set of problems." ▼





## Double Inconstancy not a regular Harlequin romance

CAROLYN NIKODYM / carolyn@vuweekly.com

When many of us think of "Harlequin," our minds may turn to those irrepressible and prolific romance novels devoured by women around the world.

But Harlequin was also a stock character, forever playing the dimwitted foil in commedia dell'arte, a form of improvisational theatre popular during the 16th through 18th centuries.

Eighteenth century playwright Pierre Marivaux was quite inspired by commedia dell'arte and French-court farce-master Molière, leading him to fashion *The Double Inconstancy* to

PREVIEW

NOV 2-11

### THE DOUBLE INCONSTANCY

DIRECTED BY MARIANNE COPITHORNE

WRITTEN BY PIERRE MARIVAUX

STARRING PAUL WELCH, MEREDITH BAILEY, KATHERINE GORHAM,

ALANA HAWLEY, JEFFREY OLYNEK, STAFFORD PERRY

STUDIO THEATRE (U OF A CAMPUS), \$8 - \$20

give an alternative kind of voice to the patch-wearing Harlequin.

"It's interesting because Marivaux took the

INTERVIEW WITH THE PLAYERS

## Divas got some pipes

EDEN MUNRO / eden@vuweekly.com

**3** *Mo' Divas* is Marion J Caffey's follow-up to his own *Three Mo' Tenors*. The premise is simple: three women take the stage and sing their way through musical styles ranging from opera to gospel and touching on everything in between.

For the performances here at the Citadel, two casts split the shows between them, performing on a minimal set consisting primarily of an elegant backdrop.

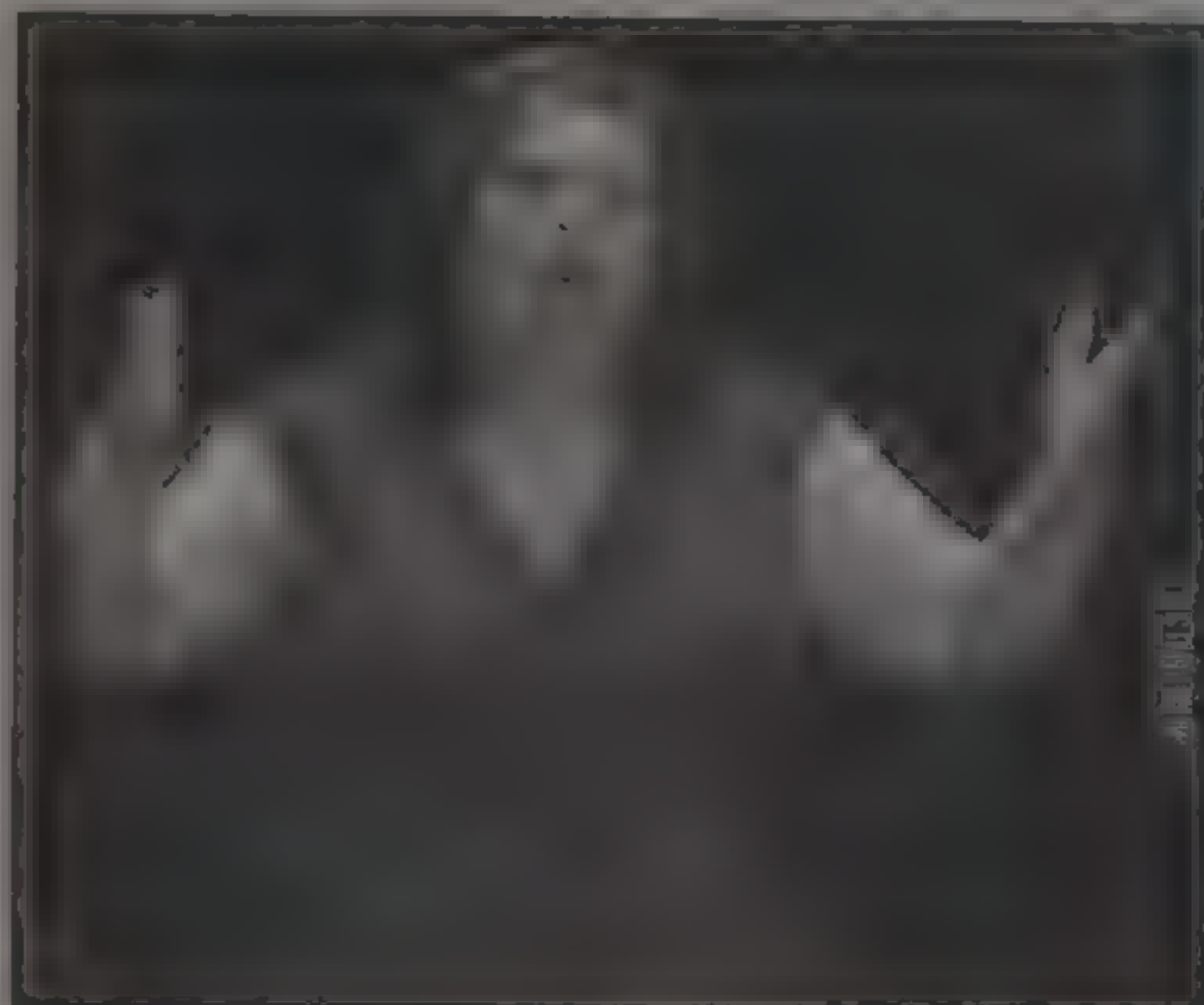
Of the trio who graced the stage on opening night, each lady brought in a solid performance, but there were certain styles and roles where each one excelled.

DeVonna Lawrence plied the tunes for laughs, both vocally and with a hint of physical comedy, while Janet Pittman wrung the emotion from her songs whenever she yanked on the heartstrings, as she did with her rendition of *Ragtime's* "Your Daddy's Son." Gretha Boston's voice never failed her no matter what style she sang, but there could be no doubt that blues and jazz is what she is most suited for.

The audience certainly agreed, as the loudest applause was reserved for Boston's reprisal of Alberta Hunter's "Downhearted Blues" from her previous appearance at the Citadel in *Cookin' at the Cookery*.

Much has been spoken of Boston's return to Edmonton, and she did nothing to disappoint during the show. Still, with a performer of Boston's calibre, it might have been nice to see her flexing her talents more than she is able to. As powerful as her previous performance as Alberta Hunter was, it's hard to think of the reprisal here as anything more than a rerun, no matter how impressive her delivery is.

**THE LACK OF** adventure is the largest problem in *3 Mo' Divas*. The show is a musical experience that pleases the crowd with a few set pieces and



REVIEW

TO SUN, NOV 12

### 3 MO' DIVAS

CREATED, DIRECTED & CHOREOGRAPHED BY MARION J CAFFEY

MACLAB THEATRE (9828 - 101A AVENUE),

\$35 - \$70

some rapid-fire medleys, but it does little to engage the audience on any but the most superficial levels. The performances carry the show, but it's hard not to wish for a little more thematic unity—something just to tie it all together into more than just an overview of various styles of music. As it is, *3 Mo' Divas* is essentially a cover band in some fancy digs.

While there's no doubt that the ladies are the stars of the performance, there should be some mention of the band. With a basic setup of drums, bass, guitar, keys and reeds, the musicians ably jump between musical genres with nary a misstep.

Drummer Sipho Kunene was especially impressive, bringing an unstoppable beat to the music throughout the performance and providing the platform for the rest of the band and the ladies to sing their songs, much to the delight of the crowd. ▼

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CONTINUED FROM PREVIOUS PAGE

Marivaux's play, adapted by Nicholas Wright (who also wrote *Mrs. Dalloway*), takes us to the French court, where country bumpkins Harlequin and Silvia (Meredith Bailey), the woman he loves, have been spirited away to by the Prince (Stafford Perry). The Prince has fallen for Silvia and has hatched a plan to woo her and dispose of Harlequin.

ents some universal truths about the nature of love and lust, there are also the inevitable twists, turns and obstacles—not just in the text, but in the set itself.

The stage is a maze of fragile Japanese-style lanterns affixed to the floor, representing something like a courtly garden with perfectly trimmed trees, that the actors have to manoeuvre around.

For busy director and U of A alum Marianne Copithorne, the set has made for a different kind of challenge.

"You have to motivate blocking, to move somewhere that doesn't have anything to do with furniture," Coplin says. "I like to not retreat under a tree; I don't go to the liquor cabinet; I don't sit down on the veranda steps.' You just have to keep moving in a fluid kind of world."

But then, if you're at all familiar with Copithorne's work, you know that she isn't the type of director to shy away from challenges. And thank goodness for that. ♡

# Turbulent 9/11 photo inspires artist

AGNIESZKA MATEJKO / [agnieszka@vuwweekly.com](mailto:agnieszka@vuwweekly.com)

Almost all of us have had the eerie experience of glancing at some photographs in a newspaper or magazine and suddenly coming across one that takes hold of us—as if the faces of these perfect strangers have connected with us on some deeper level that's hard to comprehend.

That's the kind of moment that sculptor Barbara Brooks Maywood experienced in late September 2001. It was barely a week after the terrible events in New York and the news was steeped with shocking images. Maywood's subscription to the *Guardian Weekly* had just arrived in the mail and she began leafing through the terrifying images of the falling towers.

Her glance fell across a photograph of a group of people walking away from ground zero along a sidewalk completely carpeted with pieces of paper and dusty grey rubble. It was not a dramatic picture by comparison to all the others. In fact, it was almost serene. But the silent presence of the people in this scene said more to her than the hundreds of images that she had seen up to then. Maywood cut out that photograph, hung it in her studio and soon began a years-long process of transforming it into a massive, wall-sized cement relief and installation sculpture, now exhibited as *Turbulent Forces*.

REVIEW

TO NOV 10  
**TURBULENT FORCES**  
BY BARBARA BROOKS MAYWOOD  
HARCOURT HOUSE GALLERY (10215 - 112 STREET)

This nearly life-sized relief (built up out of laboriously modeled cement: Maywood had to leave the cement to cure and then continue to build up many layers) is very much like the original photograph that hangs beside it in the show. The same walking figures can be seen, in the nearly the same poses, but there is one big difference, and I don't mean just the obvious one in scale and materials

It's the difference in the uncanny way the artist zoomed in on the faces in the crowd leaving everything else spinning out of focus. The effect is reminiscent of the swirling world in Munch's *The Scream*. It is as if the turbulent reality of the outside world, the falling towers, violence, destruction and grief suddenly dissolved; what is left is a raw, face-to-face encounter with the real people who survived the nightmare.

**AND IT'S A SURPRISING** encounter. The expressions on the faces of these ordinary people walking away from the worst event of their lives are not what we would have expected. There is no visible agony, no anger, terror, confusion, not

even a hint of sadness. Instead, there is a strange silence. These people seem not to hear the clamour around them, nor see the chaos under their feet. They are deeply immersed in solitude. Even those whose arms are outstretched to support others are wholly engrossed in thought. None of us know what they are thinking, but in seeing their strangely serene faces in the midst of chaos we feel a visceral empathy. There is a particular calm that sometimes takes over when we process life-changing events. In those moments, like this crowd of people walking together, we can feel strangely serene and utterly alone.

Had Maywood left her artwork with just the walking figures it would have remained an intense psychological study. But the artist decided to add something else that dramatically politicized the piece: in front of the figures she lay a large military camouflage blanket (used for covering tanks) that spreads out like a long road. The blanket represents the political decisions and the military response; in other words, the turbulent forces of public policies shape the turbulent forces within the inner world of individual suffering.

"[The blanket] suggests a road that we have travelled on," explains Maywood succinctly. "I wanted to reflect on that." ▼



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## DANCE

**CITIE BALLET—HOMMAGE À BILLY BOB/HOMAGE TO WILLIAM THOMPSON** Eva O. Howard Theatre, Victoria School (472-7774) • New works created by François Chénemment and Solveig Groenland, and a recreation of William Thompson's *Kaleidoscope* • Sat, Nov. 4 (8pm)

**NORTHERN LIGHTS CLASSIC BALLROOM DANCE COMPETITION** Polish Hall, 10960-104 St (909-4332) • Edmonton's nationally recognized ballroom dance competition, hosted by DanceSport Alberta, featuring performance by Dominic Lacroix and Delphine Roimare • Nov. 4 • \$10 (day events 9am-4pm), \$30-\$45 (evening events 6pm-midnight, incl. entry to daytime events) available at theresa@dancesport.ca

**UKRAINIAN SHUMKA DANCERS—RED BOOTS, BALLET AND BUBBLY** Jubilee Auditorium (455-9559) • Fundraising gala and premiere of 4 dance creations. Featuring the Kito No Taiko Japanese Drummers in a collaboration with Shumka on the dance *Korak Thunder*; Alexis Kochan (singer/songwriter) in *Shumka Remembers*, co-choreographed by Brian Webb • Sat, Nov. 11 • \$100 at or e-mail suzannab@shumka.com

## GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave (482-2854) • Artworks by Saskatoon artists Grant McConnell and Ian Rawlinson, until Nov. 9 • New work by metalsmiths Linda Chow and Crys Harse; until Dec. 2

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm [closed all hols] • **OPERA COAT PROJECT:** The grandeur, diversity and complexity of opera captured in wearable art coats; until Dec. 16

**ART GALLERY OF ALBERTA** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed-Fri 10 30am-8pm; Thu 10 30am-5pm, Sat-Sun 11am-5pm • **TANGLED GARDEN;** until Nov. 26 • **MAKEBELIEVE:** Featuring artworks by Canadian contemporary artists whose work engages ideas of cinema and fiction; until Nov. 26 • **BAROQUE MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA;** until Nov. 26 • **Baroque Lecture Series:** AGA Theatre, *Science and Empire: How Science gave us the Modern World*, presented by Lesley Cormack, Thu, Nov. 9 (7pm) • **FREDERIC REMINGTON AND CHARLES RUSSELL: IMAGES OF THE WEST.** Paintings and bronze sculptures by Charles Russell and Frederic Remington, until Nov. 26 • **ANCESTRAL BONDS:** until Nov. 26 • **Children's Gallery: ALPHABET SOUP:** incorporating illustrations by Lorna Bennet; through 2006

**ART MODE GALLERY** 12220 Jasper Ave (453-1555) • **THROUGH THE EYES OF A CUBIST:** Cubist style landscapes of Alberta by Brian Zheng • Nov. 9-26

**ARTSHAB STUDIO GALLERY** 10220-105 St (439-9532) • Open every Thu (5-8pm) • **GRAND CLIMAX AT HAND:** Artworks by Ashley Andel • **FUNERARY ICONS:** Artworks by Anthony Easton

**BEARCLAW GALLERY** 10403-124 St (482-1204) • **HOME OF THE BRAVE, HOME OF THE WARRIOR.** Mixed media artworks by George Littlechild • Until Nov. 2

**CENTRE D'ARTS VISUELS DE L'ALBERTA (CAVA)** 9103-95 Ave (461-3427) • Group show featuring artworks by the artists members • Until Nov. 14

**CENTRE GALLERY** Allen Gray Continuing Care Centre, 5005-28 Ave (426-5009) • Group show featuring members artworks • Until Nov. 15

**CLAYWORKS STUDIO LINK POTTERS** 10125-81 Ave (433-8866 after 1pm) • Open house featuring demonstrations, artists and potters • Fri, Nov. 10 (4-8pm); Sat, Nov. 11 (10am-9pm), Sun, Nov. 12 (12-6pm)

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment; Wed-Fri 11am-5 30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006.** New artworks by various artists

**FAB GALLERY** Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **CLOSE ENCOUNTERS: A DECADE OF DISCOVERY** Printworks showcasing the U of A art collection • Nov. 7-25 (printworks are also on display at the Print Study Centre)

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • **GO FIG-URE 3:** Drawing and mixed media artworks by Shelley Rothenburger, Linda Ould and Margaret Braun • Until Nov. 30 • Meet the artists: Sat, Nov. 18 (1-5pm)

**GALLERY AT MILNER** Stanley Milner Library, Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm, Sat 9am-6pm; Sun 1-5pm • **TWO CENTURIES OF BOOK BINDING:** Exhibit by the Canadian Book Binders and Artists' Guild, until Nov. 30 • **Foyer Gallery:** Lower Level (944-5383) Activist Art: Edmonton Small Press Association's social activism in print art. An ongoing exhibit renewed quarterly, until May 2007

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **TURBULENT FORCES:** Barbara Brooks Maywood's concrete relief sculpture; until Nov. 10 • **Front Room:** • **IMPRESSIONS OF EDMONTON:** Cityscapes by Judi Popham; until Nov. 10

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **MARVELOUS MIXED MEDIA:** Mary Sustrik's fibre art, embroidery, and watercolour landscapes and flowers • Until Nov. 23 • Opening reception, Nov. 8 (6 30-8 30pm); special opening Nov. 15 (6 30-9pm)

**JOHNSON GALLERY** • South: 7711-85 St (465-6171) •

Open Mon-Fri 9am-5pm; Sat 10am-5pm; Artworks by the Edmonton Art Club; through November; opening reception, Nov. 3 (7-10pm) • **North:** 11817-80 St (479-8424) Open Tue-Fri 9 30am-5 30pm; Sat 9 30am-4pm, Artworks by Wendy Risdale, Jim Brager and prints by Toti and pottery by Noburo Kubo; through November

**LANDO GALLERY** 11130-105 Ave (990-1161) • Artworks by Christl Bergstrom and Mark Bellows; until Nov. 4 • Artworks by Michael Levin and Tarra Wedman, Nov. 9-25

**LATITUDE 53 GALLERY** 10248-106 St (423-5353) • **Main Specie: ESTRANGED PROXIMITIES.** Installation by Patricia Reed, until Nov. 25 • **Project: COMMONSPACE:** Tara Nicholson's work in progress illustrating the difficulties in creating a functional community within a natural environment, until Nov. 25

**LITTLE CHURCH GALLERY** Spruce Grove • **CHRISTMAS IN THE LITTLE CHURCH.** Nov. 7-Dec. 23, Gala: Thu, Nov. 9 (7-10pm)

**LOFT GALLERY** AJ Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park (449-4443) • Open Sat 10am-5pm • Featuring artworks by various members of the Strathcona Art Society

**McMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **CHANGES.** Mixed media fibre artworks by Vickie Newington, Ann Haessel and Barbara West; until Nov. 5 • Sask Terra and Monochrome Guild, Black and white photographs and pottery from Saskatchewan featuring Robert Pohl and Christy Schweiger, Nov. 12-Jan. 14 2007, opening celebration, Nov. 16

**MCPAE** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6 30pm • Paintings by Cindy Barratt • Until Nov. 29 • Opening reception: Sun, Nov. 5

**MUSÉE HÉRITAGE MUSEUM** St. Albert Place, 5 St. Anne Street, St. Albert (459-1528) • **WITHIN GROWLING DISTANCE.** Learn about the data collection to analysis of grizzly bear research • Until Jan. 14, 2007

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2 30pm, Tue 6 30-8 30pm, Thu 6-8pm • **JUST IN TIME FOR CHRISTMAS—PRINTS, POTTERY AND PAPER.** New artworks by Nina Haggerty studio artists • Nov. 3-Dec. 29 • Opening reception with artists: Nov. 10 (4-7 30pm)

**PICTURE THIS GALLERY** 959 Ordze Rd, Sherwood Park (467-3038) • Artworks by Roger Amdt, Jann Einerssen, Brent Heighton, Murray Phillips and Vance Theoret • Until Nov. 15

**PLANET ZE** 10055-80 Ave • The Edmonton Contemporary Artists, Society's annual exhibition featuring painting, sculpture and photography • Until Nov. 12

**PRINCE OF WALES ARMOURIES** 10440-108 Ave • Edmonton Weaver Guild • Weaving and spinning show, with a Fiber Mart on the upper level, and demonstrations featuring various weaving and spinning techniques • Sat, Nov. 4 (10am-3 30pm) • \$3 (Food Bank donations accepted)

**PRINT STUDY CENTRE** 3-78 Fine Arts Building, U of A, 112 St, 89 Ave (492-5834) • Open: Tue-Fri 12-5pm; Sat 2-5pm • **CLOSE ENCOUNTERS: A DECADE OF DISCOVERY** Printworks showcasing the U of A art collection • Nov. 7-25 (printworks are also on display at the FAB Gallery)

**PROFILES PUBIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **LIGHT AND SHADOW.** Artworks by Shane Krepakevich and two others • Nov. 2-Dec. 2 • Opening reception: Nov. 2 (7-9pm)

**PROVINCIAL ARCHIVES OF ALBERTA** 8555 Roper Rd • **A JOYFUL HARVEST:** A photo exhibit from the Jewish Historical Society of Southern Alberta salutes the people, places and organizations that have defined Jewish life in southern Alberta since 1889 • Until Jan. 25

**RED STRAP MARKET** 10305-97 St • Open: Tue-Sun 11am-5pm • **MOMENTS IN TIME** Until Nov. 11

**ROYAL ALBERTA MUSEUM** 12845-102 Ave (453-9100) • **BOB THE BUILDER—PROJECT: BUILD IT:** Learning through constructive play; until Jan. 28, 2007 • **LEGO OCEAN ADVENTURE.** Create your own sea creatures and learn about the National Oceanic and Atmospheric Administration research with the logger-head turtle, until Jan. 28, 2007 • **IMAGES IN PLATINUM OF WESTERN CANADA'S NATIONAL AND PROVINCIAL PARKS.** Photographs of Western Canadian parks, from the Rocky Mountains and beyond by Allan King, Nov. 4-Jan. 14

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **FLOATING IN TIME: A RETROSPECTIVE OF MEMORIES:** Wendy Wacko's paintings featuring Canadian and Irish landscapes • Until Nov. 7

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **TRUTH IS LIKE A SLIPPERY FISH:** Printworks by Lynne Allen • Until Nov. 25

**STRATHCONA BAPTIST CHURCH** 8318-104 St (439-3654) • **COMPASSION ART SHOW:** Artworks based on compassion and suffering by artists in Old Strathcona • Nov. 17-19, Sat (10am-4pm); Sun (1-4pm) • Opening night, Fri (7-10pm) with live music

**TU GALLERY** 10718-124 St (452-9664) • **SUMINAGASHI PRINTS.** Marbled poetry by Chris Dickenson • Until Nov. 11

**URBAN ROOTS SALON AND GALLERY** 10418-82 Ave behind Sapphires (438-7978) • Sculptures by Ritchie Valthus, mixed media artworks by Stuart Ballah, paintings by Cuita (*Leaving Vietnam* series), and figurative works by Glenys Switzer • Through November

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **HARMONIES:** Photographs by Candace Smith and paintings by Greg Pyra • Until Nov. 9

**VANDERLEEJE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5 30pm Thu 10am-8pm • **CONVERSATIONS WITH THE MOON:** Sculptures by Ken Macklin, a playful reaction to the imagery of Spanish poet Federico Garcia Lorca

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Landscape paintings by Rod Charlesworth • Until Nov. 2

## LITERARY

**BLUE CHAIR CAFÉ** 9524-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

**CASTLE ROCK PUB** 570 St. Albert Road • *Poet's Ink.* Writing evenings every Sunday (7-9pm) except long weekends, holidays and summer months

**CITY ARTS CENTRE** 10943-5 Ave (433-2932) • **T.A.L.E.S.** Monthly Storytelling Circle. Tell stories or come to listen • Second Fri of each month (8-10pm) • \$3 (first time free)

**MARTINI'S BAR AND GRILL** 9910-109 St • The Olive Reading Series • 2nd Tue each month (until April)

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**ROSIE'S BAR AND GRILL** 10475-80 Ave (433-2932) • *Story Café.* T.A.L.E.S. • First Thu of ea month, through to June (7-9pm) • \$5 • *Legacy: Our Voices:* Renee Englot, Jennie Frost and Holly Gilmour share stories from some of Canada's storytellers who have been recorded by StorySave, Thu, Nov. 2 (7-9pm)

**UPPER CRUST BISTRO** 10909-86 Ave • Stroll of Poets Poets' Haven Reading series is an opportunity for poetry enthusiasts to enjoy poetry in an intimate café setting every Mon night: through to Mar (7-9pm) • \$5 (door, incl. coffee, tea and poetry) • Nov. 6 Adriana Davies, Laurie MacFayden, Rebecca Schellenburg, and Murray Walford

**YIANNI'S TAVERNA—KAZBAR LOUNGE** 10444-82 Ave • Spoken word with the Raving Poets Band • Every Wed through Nov (8pm)

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8 30pm, Fri 8 30 pm, Sat 8 and 10 30pm • Jason Blanchard, Nov. 2-4 • Giv Skyung, Nov. 9-11 • Chris Noleneux, Nov. 17-18 • Lamont Ferguson, Nov. 23-25

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882 170 St (483-5993) • Open: nightly 8pm, Fri 8pm and 10 30pm, Sat 8pm and 10 30pm, Sun 8pm • *Cris Nannarone,* Just for Laughs Wise Guys show, as well as Paul Brown, Powermann and Dan Brodribb, Nov. 2-5 • *Hit or Miss Mondays,* Mon, Nov. 6 • *Alternative Comedy Night* featuring hypnotism, comedy magic, comedy music, street performers and more, Tue Nov. 7 • *Surprise featured headliner,* Wed, Nov. 8 • Craig Kilborn, Jamie Lissow, Kelly Soloduta, Andrew Iwanik and Kathleen Magee; Nov. 9-11

**JUBILEE AUDITORIUM** Wong Tze Wah (Hong Kong), stand-up comedy (World Vision Canada) • Sun, Nov. 12

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Open: Wed-Fri 8pm, Sat 8pm and 10 30pm, Sun 8pm • Wed Get Your Yuk's, professional comedy night: \$5 • Sun Industry Night: \$10 • Kenny Robinson, Sean Lecomber, Todd K. And Bob Keele, until Nov. 5

## THEATRE

**CRY HAVOC** Robert Tegner Theatre, Concordia University College of Alberta, 7128 Ada Blvd, 73 St, 112 Ave (479-8481) • Theatre at Concordia • By Allan Kenward's play examines the reality of the darkest hours of the War in the Pacific and the heroism of Bataan's Nightingales. Directed by Gilbert Allan • \$10 (adult)/\$5 (student/senior/free (military service personnel), pay-what-you-can Nov. 5 (2pm) • Until Nov. 4 (8pm), Nov. 5 (2pm)

**DIE MASTY** Varscona Theatre, 10329 83 Ave (448-0695) • A hilarious, live, improvised soap opera • Every Mon to the end of May • \$10 (door)

**THE DOUBLE INCONSTANCY** Timms Centre for the Arts, U of A Campus (420-1757/492-2271) • Studio Theatre • A fresh, stylish look at Marivaux's 18th century romantic comedy of intrigue • Nov. 2-11 (8pm), \$5 • Pre-show chat on Tue, Nov. 7 (7 15pm), Matinee: Thu, Nov. 9 (12 30pm); no show Sunday • \$8-\$20 at TIX on the Square or one hour before each performance at the Timms Centre box office

**EROS AND THE ITCHY ANT** Varscona Theatre (433-3399, ext. 1) • Music and mythology converge in this hilarious romp, set in present day Canada. A piano teacher and a baker explore the possibilities of mutual attraction with a little intervention from a tart-tongued mezzo-soprano and a contemporary incarnation of the Greek god of Amor • Nov. 9-25 (Tue-Sat 8pm, Sat 2pm) • \$20 (adult)/\$17 (student/senior/Equity member), Tue evening and Nov. 11 Sat matinee Pay-What-You-Can, Nov. 18 and Nov. 25 Sat matinee \$10 (all seats), Fri, Nov. 10: Two-For-One

**THE GERRY STEINFELD SHOW** Jubilation's Dinner Theatre 8882-170 Street, WEM (484-2424) • Until Jan. 21

**THE GOLDEN AGE ROCKS ON!** Mayfield Dinner Theatre (1-800-771-9804) • By Will Marks and Joe Harns featuring the music of the '50s and early '60s • Nov. 10-Feb. 18, 2007 • \$54-\$89

**HANA'S SUITCASE** Citadel Shctor Theatre, 9828-101A Ave (425-1820/425-2127) • By Emil Sher, based on the book by Karen Levine, directed by Allen Macinnis. In March 2000, a suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo, Japan • Recommended for children 10 years of age and up, Grades 5-12. Followed by a 5-10 minute Question and Answer period with the cast • Until Nov. 12 • Tickets available at the Citadel Theatre box office

**THE LIES WE TELL OURSELVES AND OTHER PEOPLE** Eastglen Theatre 11430-68 St • Revolution Productions • A romantic-comedy by Angie Wangler, starring Angie Wangler and Clinton Krenbrek, directed by Hayley Toane. A wannabe writer starts to live the thesis of her book. Through a series of chance encounters with an artist the lies unfold • Nov. 8-10 (8pm) • Nov. 8 \$5, Nov. 9-10 \$10 (adult)/\$8 (student/senior) at TIX on the Square, the door

**LOUD AND QUEER CABARET** La Cité Francophone, 8627 91 St • Workshop West Theatre • Featuring Darrin Hagen and Kristy Harcourt and guests • Nov. 10-11 (8pm) • \$20 (adv. at TIX on the Square)/\$25 (door)

**QUEENS OF COUNTRY** Mayfield Dinner Theatre (1-800-771-9804) • A tribute to Patsy, Loretta and Dolly by Will Marks and Joe Harns. Starring Sara-Jeanne Hosie as Patsy Cline • Until Nov. 5 • \$39-\$72

**10 DAYS ON EARTH** Roky Theatre, 10708 124 St • Ronnie Burkett Theatre of Marionettes, Rink-A-Dink Inc. and Theatre Network • A theatrical piece intended and created solely for a mature audience • Until Nov. 26 (Tue-Sat 8pm, Sun 2pm) • Tickets available at TIX on the Square

**THREE MO' DIVAS** Citadel Maclab Theatre, 9828-101A Ave (425-1820) • By Marion J. Caffey, starring Gretha Boston • Three Mo' Divas is a theatrically staged concert, in the tradition of *Am! Misbehavin'* • Until Nov. 12 • Tickets available at the Citadel Theatre box office

Megatunes  
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## FOR THE WEEK ENDING NOV. 2, 2006

1. Bob Dylan – Modern Times (columbia)
2. Beck – The Information (interscope)
3. Blackie And The Rodeo Kings – Lets Frolic (true north)
4. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
5. Jim Cuddy – The Light That Guides You Home (wamer)
6. Mastadon – Blood Mountain (relapse)
7. AA Soundsystem – Laissez Faire (saved by radio)
8. TV On The Radio – Return To Cookie Mountain (interscope)
9. The Be Good Tanyas – Hello Love (nettwerk)
10. Ratatat – Classics (xl)
11. Madeleine Peyroux – Half The Pefect World (rounder)
12. Greg Keelor – Aphrodite Rose (wamer)
13. The Cape May – Glass Mountain Roads (flemisheye)
14. Chad VanGaalen – Stelliconnection (flemish eye)
15. Red Ram – Stars Ablaze (red ram)
16. Wood Pigeon – Songbook (rectangle)
17. Shout Out Out Out Out – Not Saying Just Saying (six shooter)
18. The Back Keys – March Madness (reprise)
19. Various – Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
20. Fractal Pattern – Absent From But Entirely Within The Landscape (fp records)
21. James Hunter – People Gonna Talk (rounder)
22. Bright Eyes – Noise Floor (saddle creek)
23. Johnny Cash – American 5: A Hundred Highways (american)
24. Wendy McNeill – The Wonder Show (determine)
25. KMD – Mr Hood Reissue (fusion3)
26. Ten Second Epic – Count Yourself In (black box)
27. Chip Taylor – Unglorious Hallelujah (back porch)
28. My Chemical Romance – The Black Parade (reprise)
29. The Duhks – Migrations (sugar hill)
30. Los Lobos – The Town And The City (hollywood)

CONVERGE  
HEROES

Since breaking out of the hardcore pack with the savage onslaught of 2001's *Jane Doe*, Converge have been the band to watch, pacesetters who have consistently set the next creative level in aggressive music; their *Epitaph* debut *You Fail Me* was named one of 2004's ten essential releases in *Alternative Press*. Now comes *No Heroes*, an album that brilliantly combines the textural sonics of *You Fail Me* with the brutal assault of *Jane Doe*.

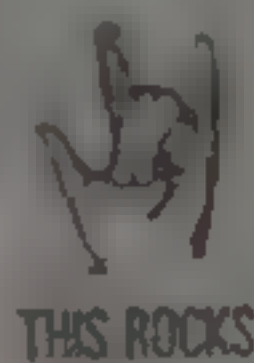
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# Film challenges West's *Total Denial* of Burmese crisis

## DIRECTOR MILENA KANEVA FINDS THAT ORDINARY PEOPLE CAN ACCOMPLISH EXTRAORDINARY THINGS

Growing up in Burma, all Ka Hsaw Wa (pronounced Kah-sow-ah) wanted to be was a businessman, to be rich. He had even begun to make a name for himself in Rangoon as a



plans for Ka Hsaw Wa and the people of Burma. After socialist military leader General Ne Win stepped down, civil unrest erupted, leading to a brutal coup d'état led by General Saw Maung. Ka Hsaw Wa was among the many protesters who were captured, and he was tortured for three days.

When he was released, he fled to the jungle, where he lived clandestinely for seven years and where he began to interview other brutalized victims of the junta. But he noticed that there were other forces at work here—those of transnational corporations who were exploiting the country's natural resources and its people.

The \$1.2 billion Yadana pipeline, stretching from the Andaman Sea and across Burma to supply natural gas to Thailand was the cause of many human rights abuses. Companies involved in the pipeline supplied money to the ruling junta to provide "protection" for its construction, leading to vicious murders, rapes and forced labour of the ethnic minorities in the region.

In 1995, Ka Hsaw Wa joined forces with two American lawyers (including his now-wife Katie Redford) to form Earth Rights International, an organization whose mission at that time was to hold these transnational companies accountable. On their hand in the brutalization of the Burmese, ERI eventually sued American oil corporations in California on behalf of the Burmese people, leading to a long battle that lasted 10 years.

MEANWHILE, AT THE beginning of the millennium, Bulgarian-Italian producer Milena Kaneva began working on a series on the negative effects of globalization for Italian television. When she came across the story of the Unocal case, she was immediately intrigued. After interviewing Aung San Suu Kyi, leader of the Burmese National League for Democracy and winner of the 1991 Nobel Peace Prize, in 1995, Kaneva felt a strong connection to the plight of that country—she says that growing up under communism helped her understanding.

"I was, in Italy, kind of a Burma expert, and they were, like, 'how are



DOC THU, NOV 2 (8 PM)  
**TOTAL DENIAL**  
DIRECTED BY MILENA KANEVA  
EMPIRE THEATRES CITY CENTRE, \$12

you going to shoot it?" Kaneva explains. "I thought, well the pipeline is already done, and a part of the law suit in US, so how am I really going to tell the story? Then came the shareholder meeting of Total [one of the partner companies in the pipeline project], so I needed to go and shoot, because it's one per year."

"At the time, very innocently, I thought that the film [would] be done in a few months—I was already planning another series on Italian TV. And so I left for Paris with my camera man, and the French organizer said, 'you're so lucky because Ka Hsaw Wa is coming.' And I was, like, 'who is Ka Hsaw Wa?' For so long, he was a name without a face. And then, he still remains somebody that would never put himself frontline and would always behind and hiding. And I met him with Katie Redford, his wife, and three-year-old daughter. I met these two young people who were actually the cause of this—they made it happen. I became with so fascinated and thought that this was a really great story."

The result of her fascination would

become the five-year journey of making *Total Denial*, the compelling documentary set to open the 25th Global Visions Festival. Kaneva followed Ka Hsaw Wa into the jungles of Burma to meet and interview the 15 unnamed plaintiffs; she would interview Total Oil shareholders, who quite plainly told her that the human rights abuses were not their problem—that they didn't like to mix business with politics—completely ignorant of the fact that Total had already done that by giving the Burmese government in the neighbourhood of \$5 million to protect their pipeline investment; she also managed to have the only camera in the courtroom to follow the proceedings of the case in California.

"There was one detail, being an Italian-Bulgarian, I didn't know that it was forbidden to shoot in federal court," she says, "so I just asked, and they gave me the permission. That was very fortunate."

One thing she was not allowed to shoot, however, was the actual testimony of the villagers themselves and the ordeal they went through to go on record for the US court. Although the version of the film to be shown in Edmonton doesn't delve into these details, Kaneva has been working to add an explanation to a newer version.

"All their testimonies were video-

taped, and it happened in Bangkok," she explains. "It was the summer of 2002, and Ka Hsaw Wa absolutely forbid me to go and shoot because he was sneaking them out and it was very, very complex for him."

"So the lawyers of Unocal questioned them, and their own lawyers questioned them [in Bangkok]—and this is something I put [more of] in the film, in the new version, in which Katie [Redford] is explaining how it all went—and there was a judge that was on the phone in California that was asking questions, and they were answering."

One of the things that truly struck Kaneva was the plaintiffs themselves. It wasn't just their stories of murdered children and spouses or being forced to carry unfathomable loads, nor even the rightful justice they were after. After the initial class-action suit was dismissed (because of the near impossibility of proof), these 15 plaintiffs knew they were in this 10-year battle for everybody else who was affected.

"In the settlement, they obtained another amount of money, which would go to all of the other victims, and with it they would build hospitals and schools," she says. "Even the plaintiffs themselves, in the interviews I did after, they don't have the sense the victory is about the money,

because these are people who will continue hiding in the jungle ... But everyone of them will say, 'and now I can help the others.' Like Jane Doe One, the mother with the baby, her dream is to finish the Bible School, and then to help the others and then to help the others."

"And this was amazing for me, as a human being, to see that there's still human beings who care about the others."

Kaneva tried to use this sensibility in how she told the story, as well. While Ka Hsaw Wa is the glue holding the story of *Total Denial* together, she avoided painting him as some kind of saint.

"I didn't put in a lot of stories that were very, very dramatic because, somehow, I tried not to make him too much of a hero," she says. "What he was saying is that everyone can be a hero. Because he was a normal guy and all he wanted was to be a rich man."

"But somehow, everyone in life has this choice of being a hero," she continues. "And that's something that I think is the ultimate idea of that story that makes it such a powerful story. That first of all, when you do firmly believe and never give up the right side—or what you believe is the right side—there is possibility that you win. And everybody thinks, 'no, things are like this, and you cannot change anything.' And people give up before even trying to defend themselves or fight for themselves."

UNOCAL WOULD NEVER admit their part in the human rights abuses, and even the Bush administration and other American multinationals argued in their defence, saying that companies should not be liable unless they are directly involved in the crimes.

But in 2005, Unocal offered the plaintiffs a large settlement to put the matter to bed (according to a Jan 24, 2005 *Business Week* article, the rumoured settlement was about \$30 million US). For ERI, the people of the pipeline region and other human rights activists, it was a victory.

As you can likely imagine, this case has far-reaching implications, announcing to the world that corporations could no longer exploit people or politics and perpetrate human rights abuses to line their own pockets, not without consequence. And there are currently a number of cases, including more initiated by ERI, putting large American corporations, like ChevronTexaco, Coca-Cola and Del Monte Foods, to task for their unjust actions in developing nations. ▼



# Global Visions' 25th year brings different Shades of Reality

VUE STAFF / arts@vuweekly.com

**5 Days (dir: Yoav Shamir) • Sat, Nov 4 (5 pm)** The idea that the Israeli people are unified with their government is false. *5 Days* chronologically captures the five-day evacuation of Israeli settlements in West Bank territory. The structure of the film is a burden on the viewer's patience in that we must sit through the bureaucratic waffling to get to the conflict. It feels incomplete because it does not capture all the voices, just those of the immobile settlers and the chagrining soldiers. It silences the motives of the state, the settlers who choose to abide, and disregards the 250 000 Palestinian beneficiaries. As documentary journalism, it fails because you either film everyone affected, or put the cap back on the lens. —OMAR MOUALLEM

**37 Uses for a Dead Sheep (dir: Ben Hopkins) • Fri, Nov 3 (7 pm)** A surprisingly light-hearted look inside an isolated nomadic tribe, *37 Uses for a Dead Sheep* examines how the Kirghiz tribe has coped while the world around them becomes more and more modern. British director Ben Hopkins lived with the Kurghiz tribe for several months along the Turkey-Afghanistan border, discovering their way of life in the process. His one-on-one interviews with an elder reveals that they can pretty much make anything out of a sheep and are able to survive in a region that is virtually all rocks and sand. The film also documents the director's efforts to film re-enactments of the tribe's history, living relatives portraying some of their greatest ancestors and their reactions to being exposed in this manner. It's an interesting approach that is only slightly tampered by lack of pacing that makes the film feel much longer than it actually is. —STEVE ULLEBUEN

**A Fight Against Time (dir: Ed Bianchi) • Sun, Nov 5 (7 pm)** Filmed in 1995, this short doc on the plight of the Lubicon Cree is still shamefully relevant. The Northern Alberta people were promised a reserve nearly 70 years ago, and still the Canadian government fails to live up to its promises, despite condemnation by the UN. Director Ed Bianchi allows his subjects to speak for themselves about their struggle to maintain community while depending on welfare and living without running water or indoor plumbing—even as multi-nationals are making billions on oil and lumber resources. —CAROLYN NIKODYM

**A Life Among Whales (dir: Bill Haney) • Sat, Nov 4 (1 pm)** A wonderful look at the passion and commitment of whale biologist Dr Roger Payne, who has devoted the past four decades of his life to studying and working to save these amazing animals. The film traces Payne's career, through his pioneering work on whale songs through the activism of the 1970s that led to a partially successful commercial whaling ban in 1982 to contemporary threats, such as pollution, which continue to endanger the species. Incredible cinematography brings the beauty and grace of the whales alive, but equally moving is the awe, reverence and humour with which Payne talks about the subject of his life's work and the frustration and anger he feels at the senseless slaughter of whales worldwide. —SCOTT HARRIS

**American Fugitive: The Truth About Hassan (Jean-Daniel Lafond) • Sun, Nov 5 (3 pm)** After the assassination of Martin Luther King, American David Belfield clearly saw the state of race relations in the US, and became involved with Black Power movements and the Nation of

DOC FEST  
THU, NOV 2 - MON, NOV 6  
**GLOBAL VISIONS  
25TH FILM FESTIVAL**  
VARIOUS FILMS & EVENTS  
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Islam. In 1980, he shot and killed Ali Akbar Tabatabai—an Iranian national who it was believed was in a plot to murder the Ayotollah Khomeini—before fleeing to Iran, where he has been living in exile ever since. When he appeared in the critically acclaimed *Khandahar* as an American "doctor," the press picked up on the surprising appearance. Director Jean-Daniel Lafond attempts to uncover the enigma of this man and his story to varying degrees of success. Belfield himself is a complex combination of forthrightness and evasiveness. He has little remorse for the murder, as he points to a tangled web of government complicity in the plot (which Lafond backs up with other interviews), but he also tries to hide his palpable loneliness—knowing that he can never return home. —CAROLYN NIKODYM

**Americas in Transition (dir: Obie Benz) • Sat, Nov 4 (3 pm)** With contemporary conflicts raging in the Middle East, it is easy to forget that US intervention in the 1980s was focused in its own backyard, where Washington propped up, trained and supplied dictators throughout the Americas as they waged war on their own people. With the US once again interfering in Nicaraguan elections and still obsessed with Cuba and Venezuela, the 1981 short film *Americas in Transition* is a still-relevant look at US intervention in Latin America a generation ago. The film tracks the Latin American hotspots of the '70s and '80s, exploring the roots of the revolutions that gripped the region and continue to influence the hemisphere 25 years later. —SCOTT HARRIS

**Coca: The Dove of Chechnya (dir: Eric Bergkraut) • Sat, Nov 4 (1 pm)** Since 1994, Zainap Gashaeva has been collecting video evidence of what many believe to be an act of genocide committed by Russia against the Chechen people. Director Eric Bergkraut uses the brutal home footage of death and suffering in Chechnya as proof to show that what is happening is not just terrorism. Through interviews and analysis, including involvement from recently murdered Russian journalist Anna Politkovskaya, Bergkraut shows the journey of Chechen women who bring the tapes from their ravaged homeland to the European Council.

This film is a reminder that what is happening in Chechnya is real and is beyond being an event that can be swept under the rug. —JARED MAJESKI

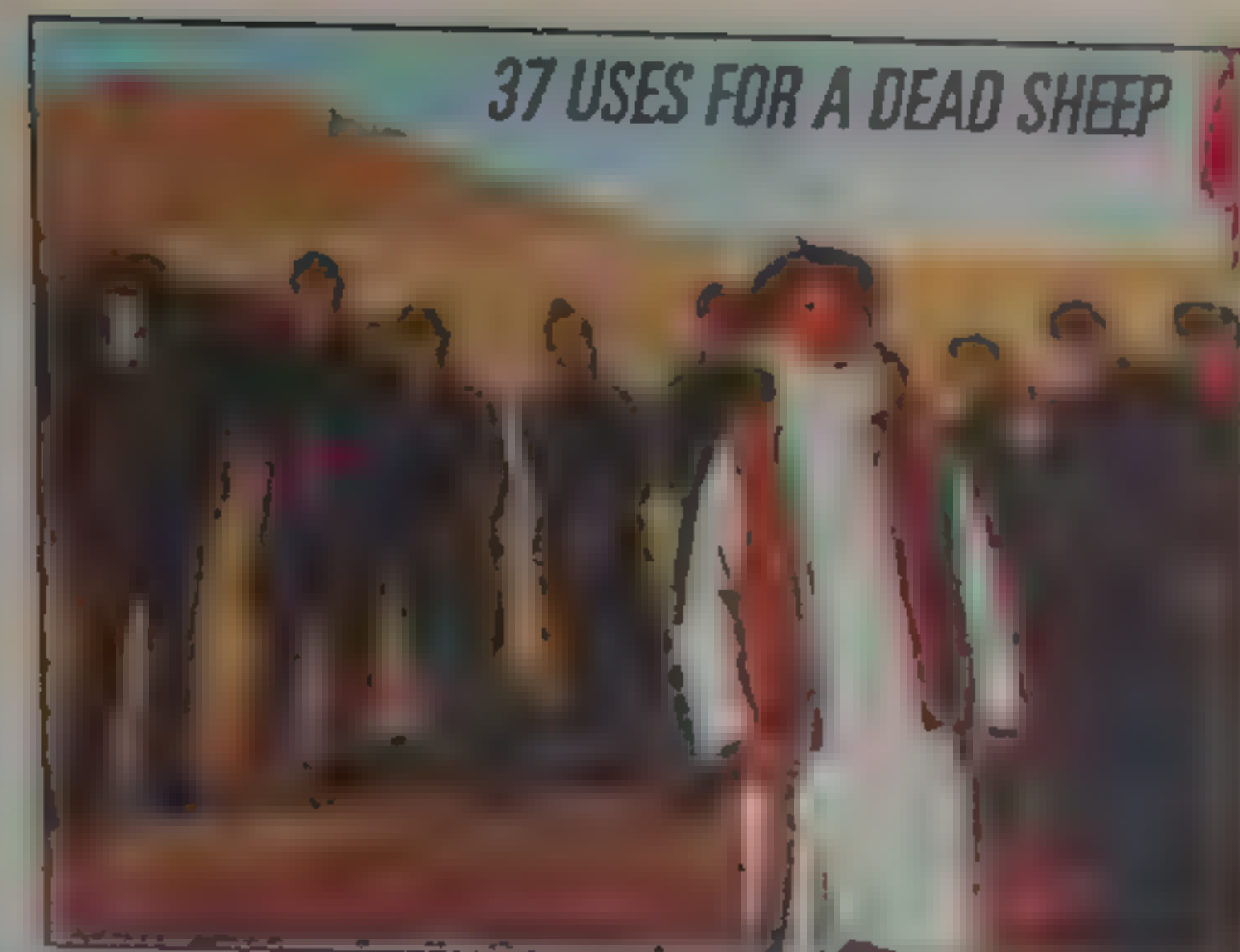
**Controlling Interest (Larry Adelman) • Sun, Nov 5 (5 pm)** This ground-breaking documentary filmed in 1978 is eerily relevant to the serious problems with globalization that have been growing to and beyond the tipping point today. Director Larry Adelman investigates how the actions multinational corporations can come to affect every corner of the globe, from the developing world to our own. Adelman brings into focus the connections between declining industry in one country to the building of that same industry in another. Of note are the disturbingly candid interviews he has with corporate executives, where they explain the rationale behind their search for resources and cheap labour. A must-see for anyone interested in corporate history. —CAROLYN NIKODYM

**Darfur Diaries: Message From Home (dir: Adam Shapiro, Aisha Bain, Jen Marlowe) • Sun, Nov 5 (7 pm)** In one of the worst conflicts of the millennium, civil war in Sudan's Darfur region has exacted a heavy toll from the area's innocent civilians. Using the conflict, which started in 2003, as a backdrop, *Darfur Diaries* gives these people a voice, a forum to relate their hopes and dreams for the home they desperately want to return to. From fragmented families living in refugee camps to child soldiers, the film forces us to revisit our easy assumptions about this atrocity that has been labelled genocide. —CAROLYN NIKODYM

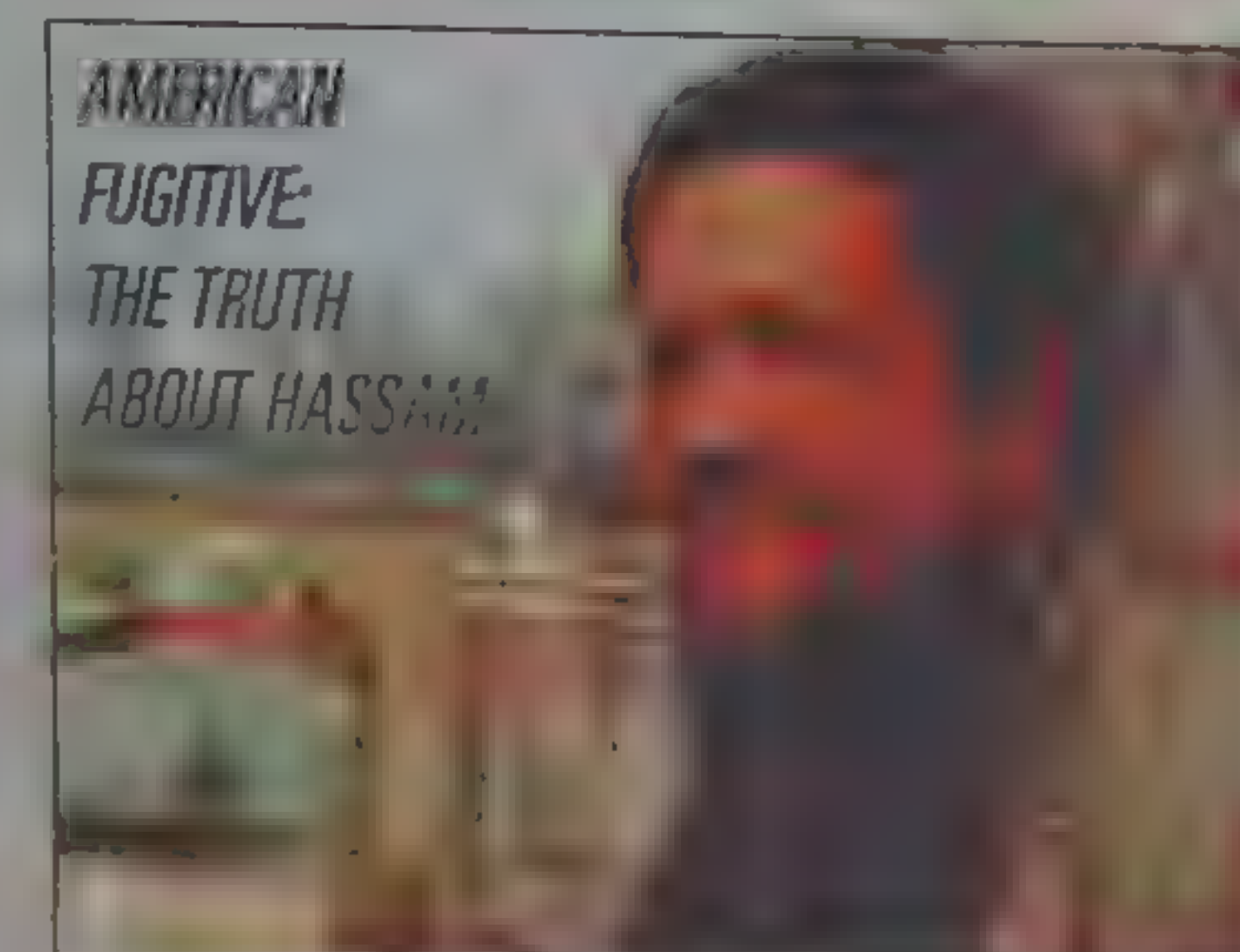
**Disarm (dir: Mary Wareham, Brian Lui) • Sat, Nov 4 (7 pm)** When you find out that the biggest industry in Afghanistan is the manufacture of prosthetic limbs, you are shocked but not all that surprised, considering the country's history with foreign invasion. Filmmakers Mary Wareham and Brian Lui weave their doc with footage from landmine victims and those who risk their lives every day to remove these unwanted relics of war. They also introduce us to Jody Williams, who won the '97 Nobel Peace Prize for her work to eradicate landmines. That year, she succeeded in getting many countries to sign a treaty agreeing to never use the devices. Tellingly, some of the biggest users of landmines—India, Russia and the US—refused to sign. —CAROLYN NIKODYM

**Drowned Out (Franny Armstrong) • Sat, Nov 4 (9:15 pm)** This 2002 doc plunges us into the travesty of the Sardar Sarovar Dam, a massively inefficient megaproject that trickles water into urban centres while stripping the indigenous Adivasi of their land. Brilliant time-lapse photography and dissolves—slums where the now landless are drowning fade into the hills that will be submerged by the rising river—reveal the swelling tide of Soviet-style, demographic ruthlessness. In the blank face of 3 500 water-walls that have displaced 16 million people, the 16 water parks open to the leisured few seem like blood-baths. The NBA group and fiery activist-author Arundhati Roy ("I came here to see what power smells like. Let me tell you it stinks.") have launched sit-ins and hunger strikes; the project is currently stalled again. A devastating, damning indictment of the Indian government's thirst to show the world how impressive and progressive their burgeoning economic empire can be. —BRIAN GIBSON

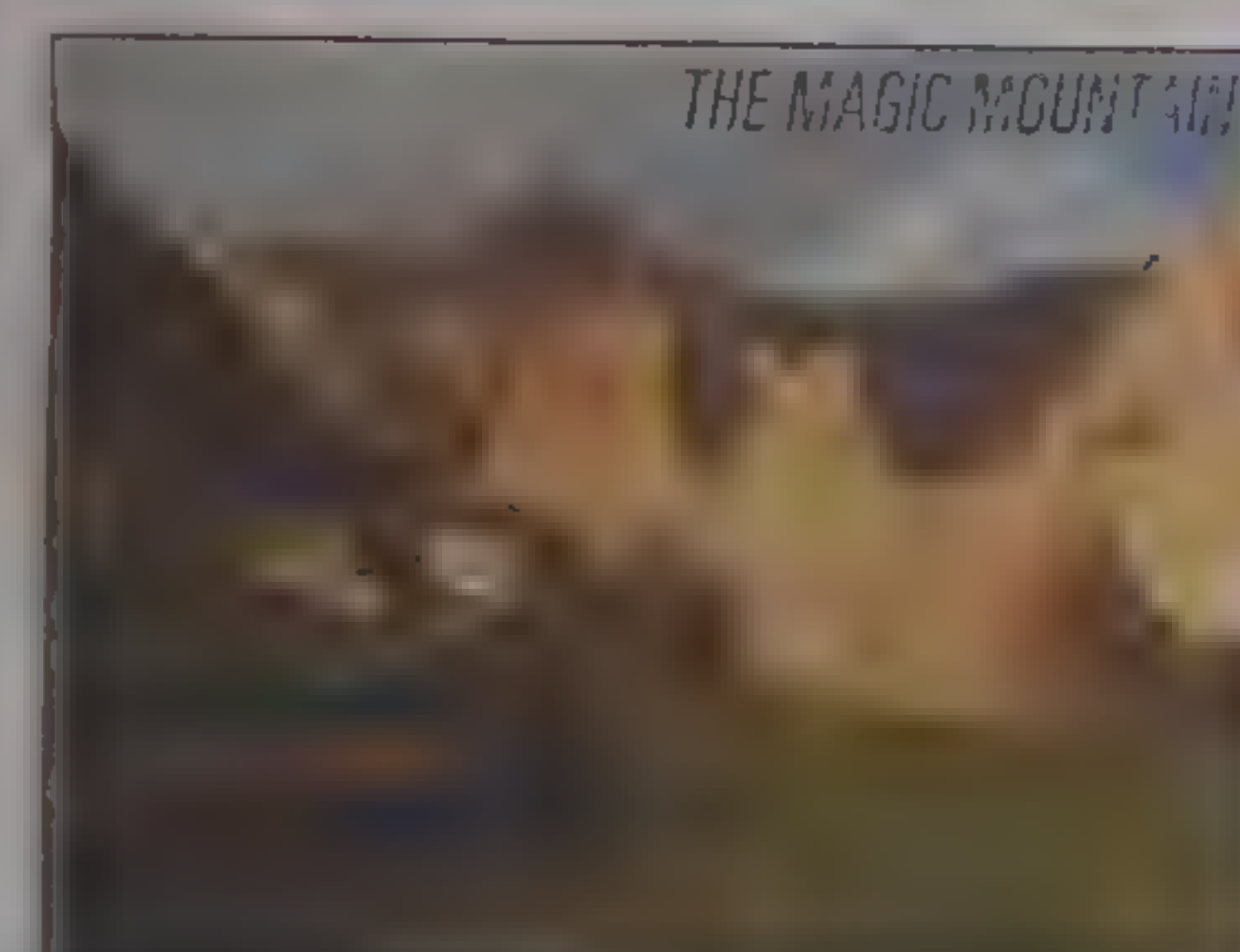
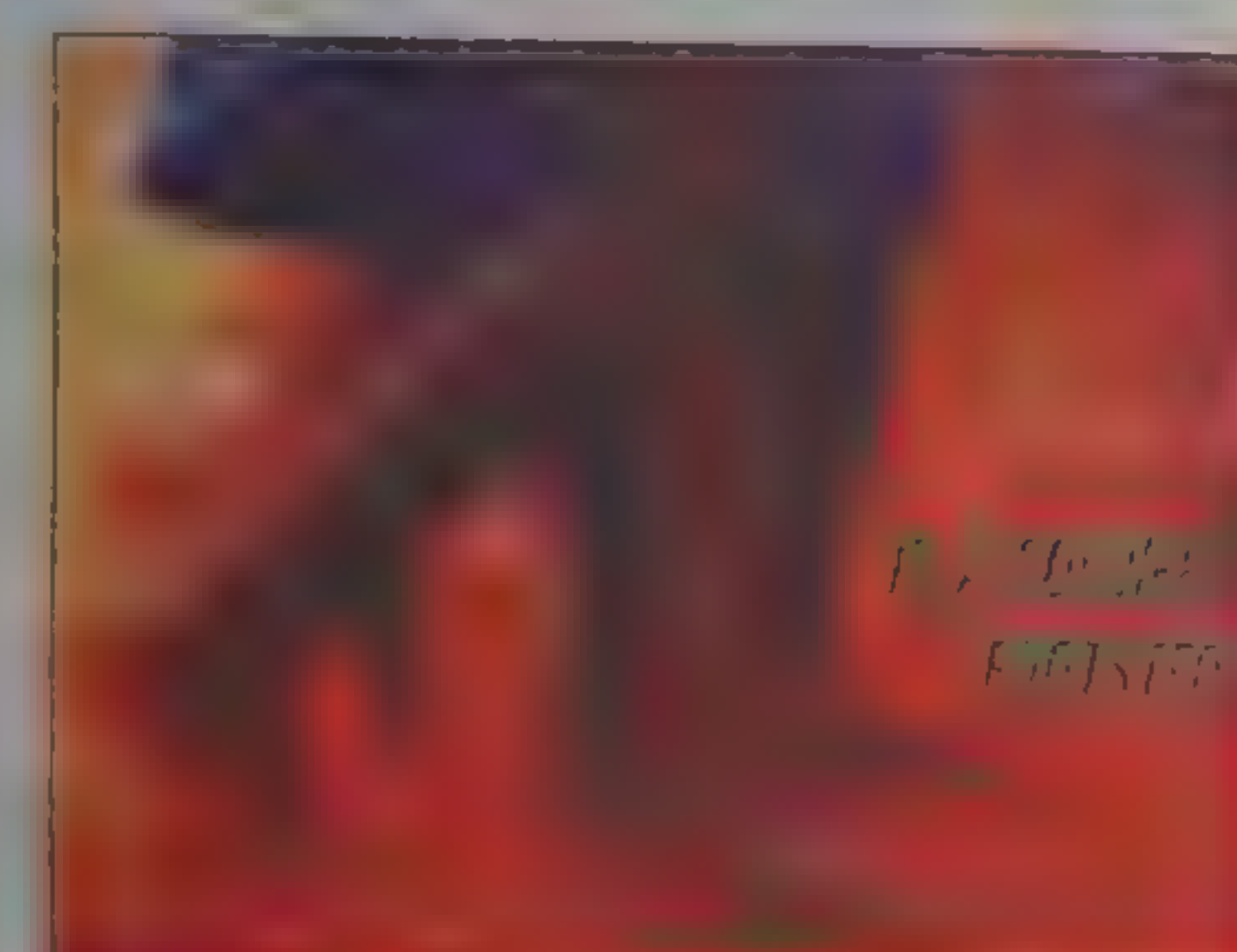
**Duel with the Devil (dir: Steven Hunt, Fred Yackman) • Sat, Nov 5 (1 pm)** If the Mounties always get their man, then the police force in Guatemala has turned to the right people to help lower their high crime rate. *Duel with the Devil* follows the RCMP as they investigate the criminal justice system in Guatemala, examining how it's possible that less than 15 out of 5 000 murders a year ends in a criminal conviction. For the most part, it's pretty simple as the cops lack even the very basic understanding of forensic science. Meanwhile, vigilante justice has taken hold of entire communities, as gangs charge taxes to citizens for protection, even forcing the local bus driver to pay a fee to drive on certain routes. Despite some amateur camerawork, the film offers great insight into a fairly interesting subject. The main problem, however, is that the documentary fails to explain why, out of all the criminal investigative agencies around the world, the RCMP were chosen to provide this education in the first place. —STEVE ULLEBUEN



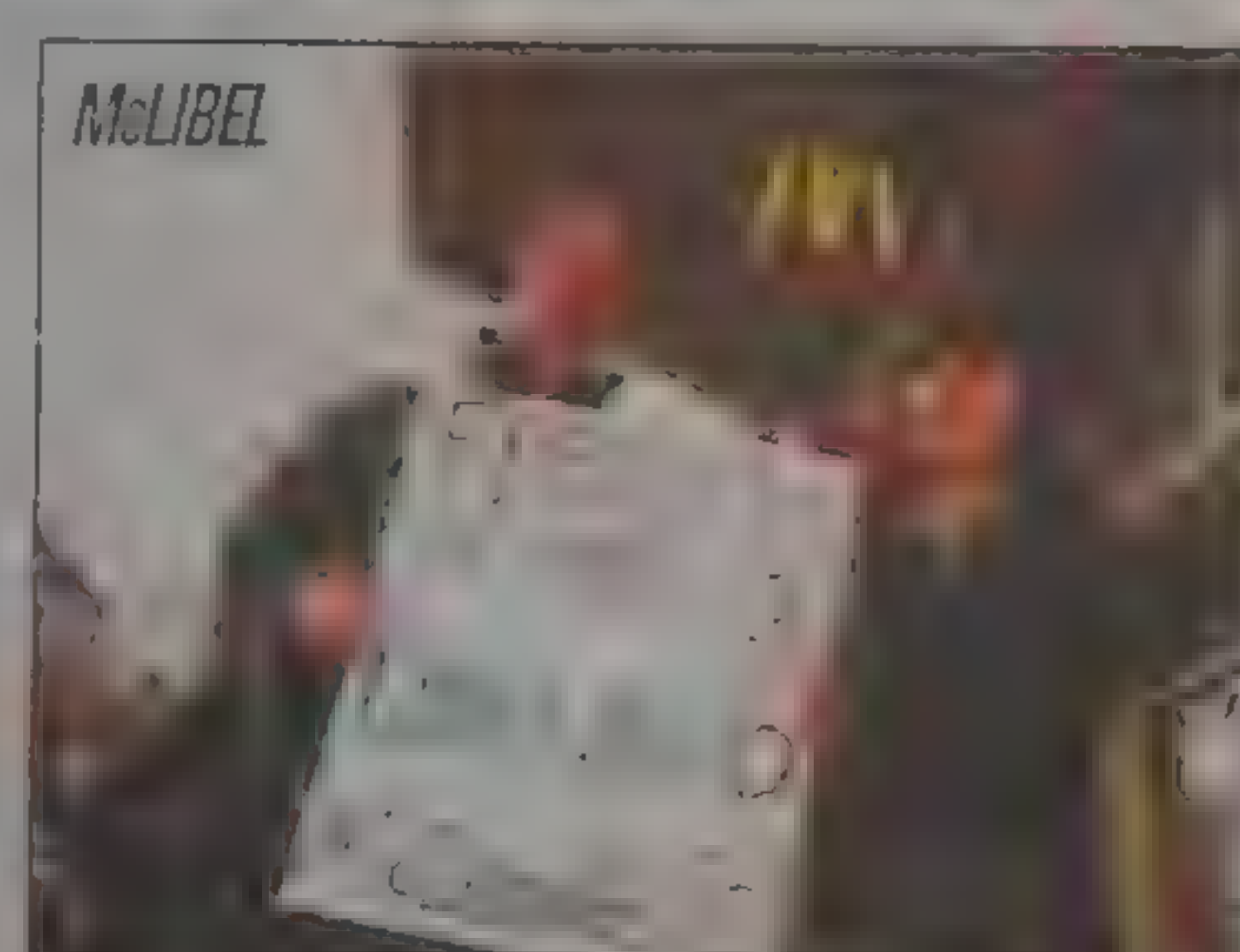
37 USES FOR A DEAD SHEEP



AMERICAN  
FUGITIVE:  
THE TRUTH  
ABOUT HASSAN



THE MAGIC MOUNTAIN



McLIBEL



THE FIGHT FOR TRUE FARMING

CERTIFICATES ON NEXT PAGE



# You say it's your birthday?

## 2005 GLOBAL VISIONS

CAROLYN NIKODYM / carolyn@vueweekly.com

Turning 25 is an event that nobody really warns you about. Sure, you hear elders ballyhoo about 30 and over-the-hill 40, but 25?

It is kind of a weird one, though. All of a sudden, it seems, you start thinking about the next 25 years, and not just the next week; you start feeling nostalgic for your more naïve self, your self that trotted blithely along without a care in the world; you start to realize that the world is not hued in only black and white, and you start to realize that you have a lot more work to do to get to where you'd like to be.

While the over-worked volunteers who have spent countless hours bringing our city its beloved Global Visions Film Festival have likely always known that they have a lot more work to do, this year's doc extravaganza, themed Shades of Reality, marks a major milestone.

This year, and after much uncertainty, the Film Festival will forge ahead to turn 25, holding the distinction of being Canada's oldest documentary festival.

Although the Festival is not totally in the clear—counting on ticket sales more than ever—its aura of fearlessness and unapologetic honesty is a cause for major celebration. So let's celebrate!

**IN MARKING ITS BIRTHDAY**, festival director Andy LaPlante and other volunteers have moved the event uptown to Empire Cinemas City Centre and made do with terrific aplomb, provid-

ing audiences with current documentaries that both educate and uplift, as well as bringing back strong films from festivals past that are still eerily current.

But taking audiences around the world through four days of film is only part of the festival equation.

Interested attendants can also pick the brains of directors Fred Yackman (*Duel with the Devil*) and Helen Choquette (*The Refugees of the Blue Planet*) on Saturday (Nov 4) afternoon at Naked Cyber Café to find out what it takes to film a doc outside of Canada.

And as always, the Festival Marketplace will be in full swing outside of the CBC in City Centre East. While the list of participants may be too long to detail here, you'll more than likely see some familiar faces. Crossing the spectrum of NGOs and socially conscious local businesses, the Marketplace is meant to provide the gift of more information and a possible outlet for those who wish to act on what the intrepid filmmakers have shared.

It is also, perhaps more importantly, about creating a sense of community, lasting connections and new friends.

And if there's one thing that the Festival has taught us over the last 25 years, it's that we all could use new friends. ▽

## GLOBAL VISIONS REVIEWS

CONTINUED FROM PREVIOUS PAGE

**The Fight for True Farming** (dir: Eve Lamont) • Sat, Nov 4 (5 pm)

Being a big-city girl, I remember my first conversation with a farming family vividly. Their fingers were directly on the pulse of what feeds us—something I was woefully ignorant of. Director Eve Lamont wears her allegiance on her sleeve, but captures the wisdom of these people who work the earth for food, who bear witness to the folly that is agribusiness, and offers a film of hope. —CAROLYN NIKODYM

**In a Soldier's Footsteps** (dir: Mette Zeruneith) • Mon, Nov 6 (9 pm)

What starts out being a doc on the realities of life as a child soldier in Uganda turns into something even more complex and arresting. The film takes an abrupt turn when its subject Steven, a former child-soldier-turned-political-refugee discovers that his son is still alive and rumoured to be a child soldier. Steven returns to Uganda from Denmark to attempt a rescue, only to be captured by the military. The film puts into question the difference between "terrorism" and "freedom fighting." —CAROLYN NIKODYM

**I, Nuligak** (dir: Tom Radford, Peter Raymont, Patrick Reed) • Fri, Nov 3 (9:00 pm) A chilling reminder of a Northern injustice that Canada has swept under the tundra, Tom Radford's doc revisits Herschel Island, overrun by whalers in the late 19th century. The whiteness that blankets the landscape is a double-edged motif, suggesting the white men who virtually blotted out the Inuvialuit culture with disease, alcohol, low-wage servitude and missionary conversion, but always marking the snowbound land from which the Inuvialuit came, and to which Nuligak finally returns. This look at the fallout

from one seemingly mundane moment of first contact is just the tip of the iceberg, a tragedy that has melted away and trickled down into present-day Inuit communities whose traditions and homelands are disappearing. —BRIAN GIBSON

**Iraq in Fragments** (dir: James Longley) • Sat, Nov 4 (9:15pm) A Sunni boy, a Shiite community and Kurdish farmers divide this film into three gripping chapters. Each one represents a faction trying to obtain power of powerless state. The parts are paced to the ambience of their lives: the cyclical day-to-day of Sunnis, the overwhelming chaos of Shiites and the serene isolation of the Kurds. The only American face is Bush's, filtered through a scrambled TV set. These are stories told from citizens who, like their nation, are at a crossroads. Because of the Iraqi war-doc inflation, this film will probably be forgotten by everyone except those who see it. —OMAR MOUALLEM

**The Magic Mountain** (Baiba Auders Morrow, Pat Morrow) • Sun, Nov 5 (1 pm) If you don't know who Cynthia Hunt is, prepare to be inspired. The middle-aged American woman has been living and working in the Indian Himalaya for over 15 years, bringing information and help to the most remote regions of the country. She'll embark on multi-day mountain treks to teach monks basic dental hygiene, help to build solar houses or assist women in creating workers' collectives. The Canmore couple who shot the film capture Hunt and the Himalaya in all of their majesty, entreating us to climb our own personal Everests. —CAROLYN NIKODYM

**McLibel** (dir: Franny Armstrong) • Mon, Nov 6 (7 pm) In 1990, fast-food giant McDonald's launched a libel suit in British courts against

members of Greenpeace UK over their pamphlet *What's Wrong with McDonald's*. When two of the defendants, Helen Steel and Dave Morris, decided to fight it out in the courts, the case turned into the longest trial in British legal history and one of the most famous public relations disasters in corporate history. Filmed over a decade, *McLibel* is the amazing story of how two people with no resources refused to surrender their right to free speech and took on one of the most famous corporations in the world, fighting the case all the way to the European Court of Human Rights, exposing McDonald's corporate malfeasance every step of the way. —SCOTT HARRIS

**Our Daily Bread** (dir: Nikolaus Geyrhalter) • Sat, Nov 4 (3 pm) A stunning, *Baraka*-esque exploration of the astonishing reality of large-scale industrial food production. Doing away with interviews and narration, director Nikolaus Geyrhalter lets the overwhelming scale and dehumanized nature of our modern food production speak for itself in a series of sweeping images that take the viewer from industrial greenhouses and monoculture plantations to the killing floors of slaughterhouses. Only the echoing, repetitive noises of the massive machines are heard as they move through surreal, landscapes, lending a haunting soundtrack to the film. At times disturbing, the film is a fascinating and visceral glimpse of just how alienated we, and the people involved in food production, have become from the food we eat. —SCOTT HARRIS

**Polio Hunters** (dir: Jack Silberman) • Sat, Nov 4 (7 pm) Writer/producer/director Jack Silberman documents a 15-day immunization campaign in India, focusing specifically on the efforts of one

CONTINUES ON NEXT PAGE

OPENING NIGHT • THURSDAY NOVEMBER 2 • Theatre 2  
8:00 PM TOTAL DENIAL

YOUTH DAY • FRIDAY NOVEMBER 3 • Theatre 3  
10:00 AM THE REFUGEE OF A BLUE PLANET

WORKSHOP • SATURDAY NOVEMBER 4 • NAKED CYBER CAFE  
3:00 PM MAKING A DOCUMENTARY OUTSIDE CANADA

### FRI, Nov 3

7:00 pm  
37 UDES FOR A DEAD SHEEP

9:00 pm  
THE FIGHT FOR TRUE FARMING

### SATURDAY, Nov 4

1:00 pm  
THE REFUGEE OF A BLUE PLANET

3:00 pm  
AMSTERDAM IN TRANSITION  
THE POWER OF COMMUNITY

5:00 pm  
50/50

7:00 pm  
FOREST ALERT  
THE REFUGEE OF A BLUE PLANET

9:15 pm  
IRAQ IN FRAGMENTS

### SUNDAY, Nov 5

1:00 pm  
THE REFUGEE OF A BLUE PLANET

3:00 pm  
THE REFUGEE OF A BLUE PLANET

5:00 pm  
THE REFUGEE OF A BLUE PLANET

7:00 pm  
THE REFUGEE OF A BLUE PLANET

9:00 pm  
THE REFUGEE OF A BLUE PLANET

11:00 pm  
THE REFUGEE OF A BLUE PLANET

1:00 pm  
THE REFUGEE OF A BLUE PLANET

3:00 pm  
THE REFUGEE OF A BLUE PLANET



Canadian doctor. At first, Dr Vaid of Toronto struggles against the indifference and unwillingness of the population to have their children immunized. People do not understand that every child must be vaccinated in order for the disease to be eliminated. But through hard work, he and his team are able to immunize nearly one million children during the campaign. The film speaks about the polio outbreak in Canada in the 1950s, which shows just how important immunization efforts around the world are in helping erase polio. —JARED MAJESKI

**The Power of Community: How Cuba Survived Peak Oil** (dir: Faith Morgan, Pat Murphy, Megan Quinn, Tom Blessing IV) • Sat, Nov 4 (3 pm) The economy of Cuba was devastated by the overnight loss of over half of its oil imports following the collapse of the Soviet Union, forcing the island nation into its 1989-1993 Special Period. How the incredibly adaptive and creative people of Cuba overcame this adversity is an inspirational story for all countries as the world moves towards the coming of Peak Oil. Through interviews and footage, the film documents how Cuba introduced revolutionary changes in agriculture, transportation, housing, energy and social programs to become less reliant on fossil fuels. Its look at the wholesale changes in agriculture, including a shift to organic and urban gardening (which now accounts for over half of the vegetable needs of Havana), is especially noteworthy, and a bold statement of what can be accomplished in a short time with political will and community involvement. —SCOTT HARRIS

**The Refugees of the Blue Planet** (dir: Helen Choquette, Jean-Philippe Duval) • Sat, Nov 4 (7 pm) In 2003, the UN estimated that there were about 25 million environmental refugees. We're talking about those who have been displaced because of natural disaster, agribusiness or unsound resource retraction. In the same year, the UN pegged the number of geo-political refugees at 23 million. The directors start in the Maldives (islands southwest of India's southernmost point), picking through the ruins of a flood, go on to Brazil, where eucalyptus plantations are wreaking havoc on people's ability to have a livelihood, and land in sunny Alberta, where sourgas wells threaten farmers' lives and land. Did you know that there are at least six wells outside of Calgary that threaten the lives of 300 000 people? The directors do a wonderful job of tying all of these elements together—as well as bringing it home with a punch—showing us how what happens "over there" is very much what is happening right here. —CAROLYN NIKODYM

**Se Escucha?** (dir: Marcel Czombos, Yoni Czombos) • Sun, Nov 5 (5 pm) Rhythmic editing and a blend of fiction and documentary make *Se Escucha?* a tad hard to understand, best enjoyed by film nerds. It's

assumed that the audience has read a description of the film beforehand, as the real heart of the documentary isn't revealed until deep into the film. Following a family that travels by cart to the slums of Resistencia, Argentina, the film explores land squatters that have made a community out of the city's slums. Residents give direct addresses to the camera, explaining their lives, bringing a human element to a social problem. At one point, the filmmakers have their equipment stolen, and this eats up a good chunk of the film for no apparent reason. After all, the film shouldn't really be about the filmmakers. They therefore don't get a clear message across. —STEVE LILIBUEN

**Shadow Company** (dir: Nick Bicanic & Jason Bourque) • Fri, Nov 3 (7 pm) "Mercenary" is a term riddled with euphemism. In a capitalistic world juiced on post-9/11 fear, this centuries-old service is beginning to look more like McDonald's than *The A-Team*. *Shadow Company* uses the war in Iraq as a microscope to examine "private military contractors" from a business perspective that covers the marketing, the recruiting and the economics involved in this \$10 billion/year industry. The documentary suffers from overwrought, too-cool-for-school editing and pop-up anecdotes that undermine the audible information and don't last long enough to ingest. But meeting these six-digit earning, flagless jingoists, and probing the unregulated industry is enough to keep you enthralled. —TIMARA WATKINSON

**Switch Off** (dir: Manel Mayol) • Sun, Nov 5 (9:15 pm) The proud, defiant Pehuenche-Mapuche people have been coerced, harassed and hounded by Spanish power conglomerate Endesa (with complicity from the Chilean government) into ceding their land for a hydroelectric dam. Taking on his own backyard conquistadors, Spanish director Manel Mayol tries to get an interview with a top spokesman from Endesa, but a receptionist puts him off with blather and disgusting rationalizations (the natives, she says, were even given "cultural aspects" in return for their land). Angry punk tunes, silent shots of the austere landscape, evidence of the plutocracy using anti-terrorist laws to get corrupt trials, and a fat-cat, supposed head of the Pablo Neruda Foundation who can't even recite a word of the man's poetry ... it all adds up to a scathing, haunting illumination of a holocaust being continued in the name of the new colonialism—resource-stripping capitalism. —BRIAN GIBSON

**Wake-Up** (dir: Simone Duarte) • Sun, Nov 5 (1 pm) This short doc reveals Mozambique as a country emerging from civil war, only to find itself in the midst of a growing HIV/AIDS epidemic. Narrated by singer Roberta Flack, *Wake-Up* finds hope in the work of young people afflicted with the disease and what they are doing to educate the people around them about the gravity of the situation and the steps needed to prevent the spreading of the illness. —CAROLYN NIKODYM

# Beatty painted the town Reds with his 'tremendous achievement'

FLICKS

## THE MOVIEGOER

PAUL MATWYCHUK  
moviegoer@vueweekly.com

I've always been wary of any movie that gets praised by reviewers as "a tremendous achievement." To me, that's movie-critic code for a film that was really logistically complicated to make but that is no fun at all to watch.

Nevertheless, I can't think of any other way to describe my response to Warren Beatty's 1981 epic *Reds*. It's a smashingly good film—sweeping, well-paced, beautifully shot, vividly acted, stylistically innovative. It skillfully depicts not just its social milieu (the radical American leftists of the early 20th century) and its historical backdrop (the buildup to the Russian Revolution and the disillusioning bureaucratic squabbles that killed the movement's momentum) but also the fascinating, unusual central romance between journalist/activist John Reed and his lover and fellow writer Louise Bryant. The film is more than three hours long, and the time just zips by, almost never getting bogged down in the tedious, expository dialogue that sinks most historical biopics.

But as I watched *Reds*, which finally made its much-ballyhooed debut on DVD last month, I found myself less impressed by the film itself than the sheer achievement of it. Yes, the

tremendous achievement of it. I couldn't stop thinking of the extent to which this enormous spectacle had been more or less single-handedly willed into being by Warren Beatty: he conceived the project, wrote the screenplay (with some contributions from British playwright Trevor Griffiths), produced it and starred in it as John Reed. He conducted hours of interviews with the more than three dozen "witnesses"—artists, writers, intellectuals and activists, now in their 80s and 90s, who knew the real Reed and Bryant, and whose (often contradictory) recollections Beatty and editor Dede Allen weave throughout the film as a sort of unofficial narration.

**AS YOUNG MOVIE NUTS**, my friend Ken and I would occasionally fantasize about maybe someday becoming directors ourselves. I don't know about Ken, but whenever I tried to picture myself behind a camera, there was something about that image that always seemed a little less than plausible. I remember seeing Peter O'Toole play a movie director in *The Stunt Man*, and I just couldn't imagine myself flying around in a crane and barking orders at a crew. And in a larger sense, I just couldn't imagine myself feeling so confident about something I'd created that I could impose my will upon hundreds of designers and actors over such a sustained length of time in order to make it a concrete reality. When I was with a

group of friends at a movieplex, I could barely convince them to go see the movie I wanted; how could I persuade a bunch of strangers to *make* the movie I wanted?

I realize that admiring the mere fact of a movie is a pretty uncritical response, but as I watched the interviews with Beatty on the *Reds* DVD, listing off the dozens of locations around the world where the film was shot, the years of scriptwriting, the months of preproduction, the klieg lights that had to be shipped from London to Helsinki to film part of the "Internationale" montage, I found myself getting more and more enthralled with him. It suddenly dawned on me that there may be no Hollywood figure who I admire more.

How did Beatty do it? He's famous in Hollywood circles for the months of dithering and second-guessing he goes through before committing to a project, and yet to make *Reds*, he marshalled powers of concentration and will and organization that I find it difficult to conceive of. On the DVD, he talks about the meeting where he convinced the board of Paramount and Gulf and Western, with astonishing ease, to commit an unknown amount of cash to what he self-deprecatingly calls "a three-hour film about a communist who dies."

He's a supreme seducer. If John Reed had had a fraction of Beatty's charm, the entire world would have gone Red by now. ▽

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# NCAA's 'full ride' not all it's cracked up to be, Canadian schools insist

CHRIS O'LEARY / o'leary@vuwweekly.com

On the spectrum of big-time sports, the two couldn't seem further apart. In one corner is Goliath: the greener pasture that carries all the prestige and prominence that its name—the National Collegiate Athletics Association (NCAA)—extols. In the opposite corner stands David, the Canadian Inter-University Sport (CIS)—the lesser known of the two, who many dismiss as unworthy of being in the same ring as its opponent to the south when it comes to recruiting athletes.

While the NCAA certainly has more muscle to flex, CIS schools like the University of Alberta have shown themselves to be far from lightweights when it comes to luring talented athletes to their campuses with scholarship offers that, in some instances, can go the distance with what their bigger and stronger opponents are offering young Canadian recruits.

The most significant difference between the two programs boils down to what each can offer their recruits. The NCAA can cover tuition, books and room and board for its athletes—university athletics folk and players alike commonly refer to this opportunity as a "full ride." A CIS school is regulated to only cover tuition for its student-athletes, potentially leaving them on their own to foot the bill on books and room and board. Based on comparing the two scholarships in this regard alone (which most people do), the NCAA offer comes across as superior to what CIS can do. The land of milk and honey isn't quite as bountiful as it's made out to be, though.

"There are [American] schools that give those full rides, but I think there's a misunderstanding that everyone who goes to the States gets that full ride when that couldn't be further from the truth," says Dale Schulha, the athletics director at the U of A. When you look at the total number of student-athletes they have in the NCAA, counting division two and three (the number of student athletes getting a full ride) isn't that many. It really varies."

Schulha says that while the offer of a full ride from an American school seems enticing because of the large dollar amount that comes up, this is largely due to the high tuition of American schools, compounded with penalty fees a student faces for coming in from out-of-state and out-of-country.

"When a kid's from Colorado and he's going to play college hockey at Denver, his tuition could be \$10 - \$12 000 per year, but a Canadian kid coming in could be \$30 - 40 000 per year because of out-of-state/out-of-country tuition. That equivalency

## LEARN | ATHLETES

jacks it up big time in terms of those things," he says.

**HOWEVER YOU BILL IT**, though, a full ride scholarship is still a full ride scholarship—something that CIS is unable to match in principle. With the limits clearly laid out by CIS, universities across the country have begun to try and find ways to work within the system to better accommodate their athletes.

Last year, the U of A pulled a major coup in recruiting Carline Muir, a sprinter from Toronto who had signed a letter of intent to go to Texas A&M on a full track and field scholarship. The estimated value of her scholarship was in the neighbourhood of \$200 000. When Schulha and company heard that Muir was interested in the University and the facilities offered in Edmonton for high-calibre track and field athletes, they put together a package of scholarships and awards that essentially offered Muir the same opportunities, but on Canadian soil.

"A lot of things came together for Carline, one of the major things being that she's a nationally-carded athlete. If you're carded, the national team pays your tuition," Schulha explains. "It depends on the sport, the level you're at and how you're ranked in the country. Putting the package together, the fact of national team carding and the funding we had from awards and scholarships that we can give, certainly made it as attractive for her [as the NCAA offer]. It leveled the field out for her."

Where universities have been unable to help level the field, in some instances, concerned third parties have been able to step in and accommodate athletes, as is the case in men's hockey. The Western Hockey League (WHL), a junior hockey league that drafts 15-year-olds, offers a scholarship that pays the cost of a year's university tuition and books for every year played in their league. Save for the few who make the leap from the WHL to the National Hockey League, the 20- or 21-year-old WHL graduates move on to play for teams like the U of A with all of their schooling paid up front.

"I think [the WHL scholarship] might actually put CIS a level up on the NCAA," says Alberta forward Dylan Stanley. "It gives guys an option at 16, 17, to go to the WHL, and that's easily the best junior hockey league in the world. So you have a chance to play in a premier league while having a backup plan to come to the CIS, which, in the last couple of years and forthcoming, is great hockey."

**STANLEY AND HIS** teammates may be content with their scholarship situation, but others still see room for improvement.

"I think universities have to start looking at themselves and offering tuition and fees," says Eric Thurston, the head coach of the Bears hockey team. "In my opinion, if you're an academic all-Canadian [a student-athlete who maintains at least an 80 per cent average], you should have

your tuition and fees paid for by the University. These guys are solid in school, they're going to be solid pillars in the community—give them something to help them out."

"We'd like to provide at least tuition for all of our student athletes, and we're not close to that," Schulha adds. "I mean, we've got around 425 athletes and we're not close to doing that. That's my goal, is that we would, hopefully over time, ensure that we

could do that

"We feel that our student athletes the demands on them in the classroom, from training, from competition, from off-season stuff, it's pretty significant and it limits their ability to make other dollars," he continues. "If we want to be competitive with the States in terms of keeping our best student athletes in Canada, we have to be able to provide more support for them." ▼





# Oman! Teaching abroad!

TARA ZUROWSKI / tara@vuwweekly.com

I spent two years teaching in the Middle East because I thought it would give me opportunities to broaden my knowledge of the rest of the world.

Looking back, I think very fondly of my time in Oman and the United Arab Emirates. It is a culture of hospitality and grace. Going overseas was the best educational experience I could have given myself, though it wasn't without problems. I write this story for those looking into working abroad with hopes that after reading this, they'll seek more information before embarking on a journey of this measure. Mainly, it's important to be employed through an agency, and to make sure the agency is solid. Otherwise, you may be left alone in the middle of nowhere, with no friends and nothing but stale cereal boxes to choose from at the local Food Stuff, or worse, employers who steal from you.

My experiences started off quite poorly—mainly due to the fact that I wasn't prepared. I should have inquired further into the details, or seen lack of information from my employers as a red flag. I'd like to share two experiences with you: one period of employment through a Canadian recruiter, and one through the Ministry of the United Arab Emirates. Although I am only sharing my first experiences coming into each country,

## LEARN INSTRUCTION

I would like to express that in no way were these two years unfulfilling.

**MY FIRST YEAR** in the Gulf was spent in Oman. I taught English at the Higher College of Technology through the Canadian Education Centre Network (CECN) in Nizwa. I taught Muslim men and women from small villages who'd never been in a classroom with the opposite sex.

All of my teaching satisfaction came behind closed doors, among students who were curious about me and my life in the West. CECN offered some support, aid with visas, housing, etc, but they didn't offer much in the way of information before heading out—because they didn't really know what was going on.

No one in the Canadian office had ever been to Oman and could not offer a smidgeon of what it would be like. When CECN first offered me the job in Oman, I was not told where I'd be living or when I'd be leaving until a few days before I left. CECN assured me that everything I would require was there in Nizwa. However, after arriving, I was forced to taxi it to the capital city, Muscat, for clothing, and even staples such as cheese or fresh veggies. The local shops provided us with stale bread and cereal—but were usu-



ally run by courteous, smiley people!

After two days en route to Oman, I was picked up from the airport by an Omani man who did not speak English—so much for all the questions I was bursting to ask. He drove me an hour and a half through barren black mountains to Nizwa, the conservative heart of Oman. He dropped me off at my new apartment on the highway in the middle of nowhere late at night,

and said almost unintelligibly, "Be at work eight, cover up, here's loaf bread and Nescafé."

I didn't know where the college was, hated Nescafé and had no phone or any other way of contacting anyone. Filled with lonesome dread, I sadly began to unpack my things. I plugged in my stereo to listen to music and blew the speakers. I tried to plug in my alarm clock and blew that as

well. No idea what time it was, jet lagged, delirious and fearful, I stayed up most of the evening afraid to sleep in and miss my first day of work.

In the morning, I got into a taxi and was taken to the wrong college, then got ripped off royally on the fare. CECN gave me no info for how much things should cost (five times more for Westerners), how to contact anybody, or where anything was. The technology was so slow, and the phones were somehow not routed to Edmonton, so I spent two months starved for voices from home.

Our Program Director in Oman claimed to help, but throughout the year, did not come out to the smaller villages where other frustrated Canadians were trying to find their bearings. He stayed in Muscat where everything is cosy, free and in abundance. I eventually transferred there too, after numerous incidents convinced me Nizwa was not ready for a blonde woman from Edmonton walking around on her own.

**EVEN WORSE WAS** the International School in Dubai. They told me nothing before leaving. I should have seen that as a red flag, but my appetite for adventure sometimes outweighs my common sense. I taught Grade 3 at an International School owned by a very successful Emirate family (who own almost everything in the Middle East) and viewed the school mainly as

## NAIT goes overseas with training facilities

CHLOÉ FEDIO / chloé@vuwweekly.com

As the boom in Alberta continues to put pressure on post-secondary institutions to train more students to support the ever-expanding energy sector, the Northern Alberta Institute of Technology (NAIT) is going global with the knowledge that the demand for energy extends beyond our oil-rich province. Drawing from their experience in Alberta, NAIT's Global Enterprise Solutions is gaining a foothold abroad with offices and training facilities from the Middle East to Asia.

"We're truly focused on being a global institution with strong roots in Alberta versus being an Alberta institution that kind of dabbles in international work," explains Jeffrey Sundquist, dean of the newly named Global Enterprise Solutions, known as "Business Development" up until Nov 1.

NAIT has established international offices in four countries so far: the newest office is in Baroda, the petrochemical hub of India, and there are also offices in Abu Dhabi, the capital city and oil centre of the United Arab Emirates, as well as in Beijing and Cairo. Global Enterprise Solutions works through these offices to customize corporate training for clients in those countries. The placement also helps NAIT to seek out international

## LEARN EDUCATION

students to come study in Alberta.

NAIT's James Aldridge is currently on a one-year assignment, working in the Beijing office to recruit students from China, Japan and Korea. Chinese students attending the Beijing Institute of Technology and the Heilongjiang Institute of Science and Technology can get a degree from their home institution and a diploma from NAIT, thanks to a partnership between the institutions, and Aldridge acts as support for those students.

**THERE ARE ABOUT** 1000 international students at NAIT, 35 per cent of whom come from China, not including those who are trained by NAIT at their home campuses, explains Leanne McCarthy director of student recruitment at NAIT.

"We have so many students coming from China, and, of course, we're teaching over there too and we want to support those students," McCarthy says.

Sundquist explains that training received in China, which is focused on the energy sector, is strategically important as an increasing number of multinational companies are establishing themselves in the country.

China's trend towards the privatization of state-owned companies continues since it became a member of the World Trade Organization in December 2001.

"China is a huge and growing market and a superpower in terms of emerging economic power," Sundquist says.

In addition to the international offices, NAIT is also managing training facilities specific to the oil and gas sector in each Abu Dhabi and Cairo.

"The United Arab Emirates, for example, are undergoing significant expansion in their gas operations, so there's significant investment going into building additional capacity for anything from extraction and refining, to distribution," Sundquist says. "They need trained people to be able to do that."

Terry Drabiuk, manager of corporate and industry training at Global Enterprise Solutions, explains that NAIT sends instructors to these countries but also teaches people within the source country to become teachers themselves.

While the main focus is on the energy sector, a third training facility exists in San Fuegos, Cuba, which was established about nine years ago as a trades training technical school, much like Edmonton's NAIT. The training includes online learning and

distance education, welding and instrumentation and safety training.

"In Cuba, the training is converted into Spanish, so we've basically hired curriculum developers to convert it into Spanish and taught the teachers how to teach it," Drabiuk says.

**DRABIUK EXPLAINS** that training is tailored to the particular countries, factoring in region-specific content along with the other necessary information.

"The content is the same, but sometimes you have to add cultural awareness or more hands on practical training or English as a second language, it literally can take an infinite number of permutations and combinations," Drabiuk says.

Drabiuk points to challenges associated with working in developing countries.

"The academic level is relatively low for new recruits because they're nationals and haven't had lots education, so we customize a program in order to get it them up to snuff in order to take just the technical training," Drabiuk says.

But even as NAIT expands its services abroad, Sundquist explains that their services in the province haven't let up one bit.

"The demands for the area have significantly expanded and we describe it as drinking from a fire

hose—there's so much demand for our work," Sundquist says. "Finding people, keeping people and having qualified people is very, very important for the success of business and industry."

McCarthy explains that NAIT is experiencing an increased demand by international students, but that only one of every three international students applying gets accepted.

"Sometimes it could mean that their English is not high and they need to come and take ESL, sometimes it could be just that their marks just aren't the right kind and sometimes they're having difficulties over the immigration process," McCarthy explains.

According to McCarthy, the most popular programs for international students are business, computer systems technology or one NAIT's 18 engineering technologies programs. She says that international students often stay to work once they acquire a degree.

"Most come and stay here for two years, because by law, they can work for two years, and so the call of Alberta wealth is here from Newfoundland to India," McCarthy says. "Recognizing the kind of income they can get going to Fort McMurray for a couple of years—a lot want to go in that direction and then they go home." ♥



another business.

They charged the parents exorbitant amounts of money and the students were randomly put into classrooms of 30 kids or more without being tested. In my group, I had students from all over the world between the ages of five and nine, all learning the British curriculum. Again, all of my satisfaction came behind closed doors, teaching the children to read and write in English. Our group was so diverse that the challenge lay in the fact that there was no common language between any of us.

I had one day's warning to gather my belongings before hopping on a plane again to fulfil my signed two-year contract. I was so exhausted after crossing 10 time zones and arriving in Dubai at 2 am, I decided I'd sleep the next day away. My employers, however, expected me to be at work by 7 am. During my first day at the new school, I was called into the office, and they were quick to express their dissatisfaction with me. They also informed me because of this I would be docked three days' pay.

The gentleman the school employed to deal with visa and residency matters quit after convincing us we'd have to pay more for our paperwork to be processed, or we'd be sent home. He made off with thousands from unsuspecting teachers like myself, and was never seen again. The Habtoors never accepted responsibility for this and basically told us it was our fault for trusting him, even though he held an office at the school.

While my case was minor, certain individuals lost thousands trying to

get their families into the country. I ended up leaving without a word later on in the year, because I questioned the way the school was run, the manner in which we were treated and felt betrayed by all of the misleading information I was given while making my decision to accept the position. My morals (and their lack thereof) caused me to pull a runner without regret.

The thrill of packing up, leaving solo, and immersing myself into a culturally rich society so unlike my own will always outweigh the uncomfortable problems I faced with my employers. I enjoyed the lifestyle, colourfulness, food and, most of all, the students and locals.

The first night I arrived in Nizwa, I was repacking and getting ready to catch a flight home as soon as I figured out where the hell I was. Yet I plugged through the unknowing and frustration, and managed to have myself a pretty rich year that I wouldn't trade. Indeed, it is a lot easier to adapt in foreign places than we think.

I had the resources and time to explore Syria, Turkey, Lebanon, Qatar, Egypt, Jordan, Spain, Morocco and Germany, to name a few. It was exotic. There will be great wonders for you to discover, as long as you take a few extra precautions before venturing out; mainly, know about where you are going, and who you are going with. ▽



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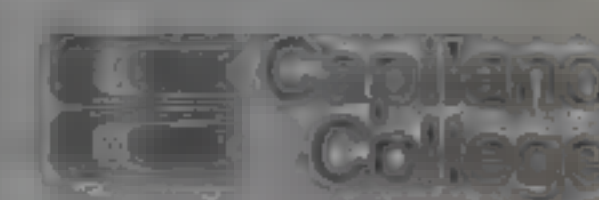
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# Previously loved computers free to a good home

CHLOE FEDIO / chloef@vancouverweekly.com

**D**ue to increased spending on our public education system, not all schools can afford to supply their classrooms with computers, leaving some students ill-equipped in this increasingly technology-driven world.

Schools can, however, turn to Alberta Computers for Schools for a helping hand, as the organization provides refurbished computers to students across the province free of charge.

"There isn't any doubt anymore in anybody's mind of the importance of technology," says Lucien Villeneuve, executive director of Alberta Computers for Schools. "The only debate is to what degree do you emphasize computers versus textbooks, but no one says that technology isn't important."

Computers for Schools was co-founded by Industry Canada and the TelecomPioneers, an industry-based volunteer organization, in 1993. In 1994, Alberta's education ministry (then Alberta Learning) and Telus began a partnership, using funding from the federal government and space in the Telus tower to get the Alberta program off the ground. Alberta Computers for Schools has since moved into a new Edmonton location and has opened up refurbishing and distribution stations in Calgary, Lethbridge, along with a pilot project on the Brocket reserve.

Villeneuve explains that even

## ALBERTA COMPUTERS

though the province is wealthy, the need for the program is still very real.

"Surely in Alberta, school boards get enough money for all the computers that they need—well that's not the case at all. They really don't," Villeneuve says.

While some school boards don't use the service, like the Parkland School Division (which wouldn't disclose its reasons for not utilizing the program), the need for computers is great, especially in rural areas.

"An issue in the province is in the rural areas," Villeneuve says. "Declining enrolment means the school boards are getting less money—because they're paid per capita—and so they're using us a lot. But even in the city, they simply are not able to purchase the number of computers that they need or want."

**HE EXPLAINS THAT** when the program first started out, schools were given about four or five computers at a time.

"Back in the early '90s, a computer was worth its weight in gold and so we had very few in the first years," Villeneuve explains. "We had to go through all kinds of hoops before we decided which school would get it."

In 1997, the federal department of human resources created the Youth



Employment Strategy, which allowed Computers for Schools to hire young Canadians involved in information and technology to work in the province, transforming it from voluntary part-time work to full-time paid work for students aged 15-30.

Keith Trudel has been working for Computers for Schools out of Edmonton for the past month. The 24-year-old has worked for both Dell, doing hardware technology support, and IBM, doing technology support for their networks and their servers.

"I enjoy getting my hands dirty and sticking them into a computer and fig-

uring out what the problems are," Trudel says, who rebuilds between seven to 10 computers a day.

"After we check it out and make sure that everything is okay, we find systems that are the same—the exact same systems," Trudel says, "and we put it together in an order and then we test out the system to make sure everything works."

Today, Computers for Schools distributes about 12 000 computers a year.

"Now usually we give 30 or 35 computers to schools so they can set up a whole lab," Villeneuve says. "We

try to get those to be similar if not identical. We give them whole, complete systems."

While the great majority of computers go to schools, the growth of the program now enables them to provide the technology to public libraries, learning-based non-profit organizations and home-schooling students.

"There are some computers that we get that schools are really reluctant to get or even refuse because it's not up to their standards; these are the ones that we send out to some of our other applicants," Villeneuve says.

With the steady stream of computers coming from corporate donors like ATCO, Shell, Imperial Oil and Telus, the greatest challenge for Computers for Schools is making sure they're providing schools with computers of utmost quality.

"We're moving towards ensuring more than we have in the past that we meet [the schools'] standards," Villeneuve says. "We're dealing with used computers, though we're getting upper level P3s and P4s. It's very important when we're doing our job that we help them rather than hinder them."

"Most of the time the computers are in fairly decent shape," Trudel adds, explaining that if there's a serious problem with one of the systems, it can still be taken apart and used for their better parts. "We can use them on other systems that are missing them so that we're not counting that system out of the spectrum." ▀



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# U of A enjoys a dance dance revolution

SHERRY DAWN KNETTLE / sherry@vnewweekly.com

I like to get active, but happen to be sports challenged by choice, the result of a fear of balls, if you know what I mean.

I don't care much for the competitive side of sports either. Although winning and losing don't impress me, I once—emphasis on once—won a game of ping-pong. My opponent was furious over losing to a woman and ever since then, I've been turned off by big guys with little, umm ... rackets.

So I became a couch potato until Jesus Christ saved me.

It was a long time ago that I saw the movie musicals *Jesus Christ Superstar* and *Hair*. I loved the dance in them, and eventually was inspired to take my first dance class.

My life was forever changed. But I found that people would roll their eyes at the mention of dance, saying that they couldn't dance and didn't want to. (Neither could I ... but I wanted to)

**DANCE IS OFTEN** dismissed as trivial, both as an art and an athletic activity, yet it perfectly fulfils each of these descriptions. So, shouldn't it be more valued than, say, baseball?

But take a look at the dance department at the Faculty of Physical Education and Recreation at U of A.

"There used to be two tenured positions here. They've gradually gone,"

## LEARN DANCE

says Tamara Bliss, who teaches dance there. "I'm an academic lecturer—it's a rolling contract, not tenured."

Yet despite the demise of the tenured positions, there seems to be an increasing student demand for courses.

"My personal perspective tells me that all courses fill up and many students ask for more times, offerings and opportunities to take our classes," Bliss says. "This would indicate that we don't have enough to satisfy all who want these classes."

One can only speculate why the program is so undervalued, but Bliss wants the department to expand, allowing a minor in dance.

Yet even with the university planning to build a new Physical Activity Complex (PAC) in the near future, indications are that the department will see little growth if any.

Last year, the university, hoping to defray some of the costs for the new building, proposed a student fee increase.

"The majority of the fees would be going towards athletics, with very little to the dance program," Bliss says. And although students voted down the fee increase, the university still plans to go ahead with the PAC,

which is said to be completed by 2008.

Still, there are some signs of progress. A new instructor, Dr Pirkko Markula from England arrives in January to fill a new research position, which includes a tenure track.

"She'll be a strong voice for dance!" says Bliss, who mentions that there's been almost nothing in the way of dance research recently.

Bliss's "academic lecturer" position involves mainly teaching. And if her title evokes images of a prof standing at a podium lecturing to bleary-eyed students, most of Bliss's classes, like much else in the phys-ed department, demand far more from students than sitting and taking notes.

**THERE'S NO DRIFTING OFF** to sleep, waiting for friends to awaken you when class ends, saying, "Dude, we got the notes. Let's go get hammered!"

Sitting in dance class only happens if it's part of an exercise. Sitting still makes a student more prone to injury.

In fact, injury prevention is one of the many things Bliss teaches. The posture and alignment, which all dance students learn, are actually designed to prevent injuries.

Bliss keeps this in mind when she demonstrates precise movement and rhythms for students, who are accompanied by a live musician. Then she

verbally and physically cues the students as she watches them move in unison, and offers feedback so they can correct and repeat their moves.

Bliss's nurturing, positive attitude coaxes the best from her students, who are only with her for a short while. The program, though small, serves a multitude of purposes, from crash courses in dance and movement analysis for phys-ed majors to training non-dancers and dancers about how to teach creative dance in schools.

The Study of Dance for Young Children is designed for student teachers to find a starting point for teaching creative movement within the education system.

The dance curriculum in schools is a result of a move by the Canadian dance community years ago to incorporate dance into the education system. The intended teachers should have been dance experts, but as the dance syllabi came into the schools, there was no funding for specialized teachers.

So schoolteachers, whose dance backgrounds varied from non-existent to several years of training, were expected to teach dance; their comfort levels crossed a wide spectrum.

But Bliss makes competent creative dance teachers from skeptics, and believes that everyone can be successful. Her goal is to instil confidence

and enthusiasm in all her students.

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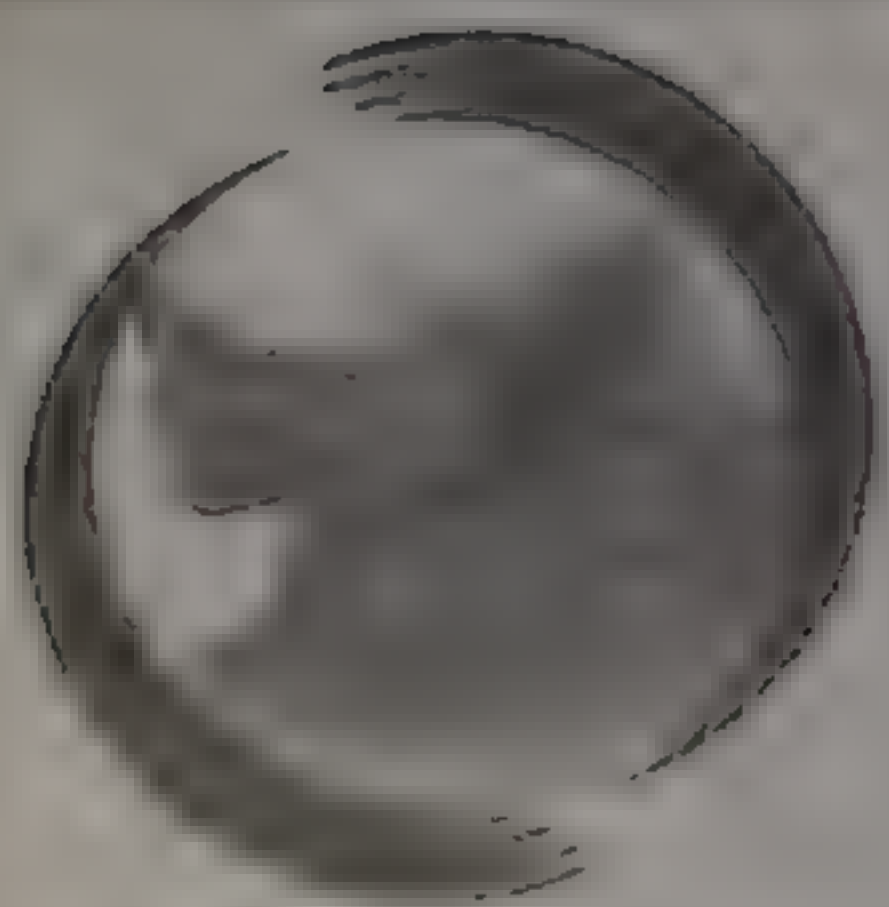
"Actually, it gets students to think about the body from a kinesiology perspective," says Bliss, who hauls out a skeleton named Bonnie Bones for an anatomy lesson. Students eventually learn how to do a self-analysis and to develop a personal conditioning program that each can use for years after.

Amidst all these courses, Bliss is also director of Orchesis, a dance club that's open to all students and to the public. Everyone can take classes from a variety of teachers and perform in Dance Motif, the annual concert held in January. The club and performance accommodate different levels and styles of dance.

Even with the hectic pace that Bliss keeps, she never appears to tire of her work. In fact, she always seems rather ... blissful. And like other energetic professional dancers, her love of dance involves an extreme commitment and dedication.

"Dance is about being an athlete and taking risks," says Bliss. "It is the beautiful language." ▽

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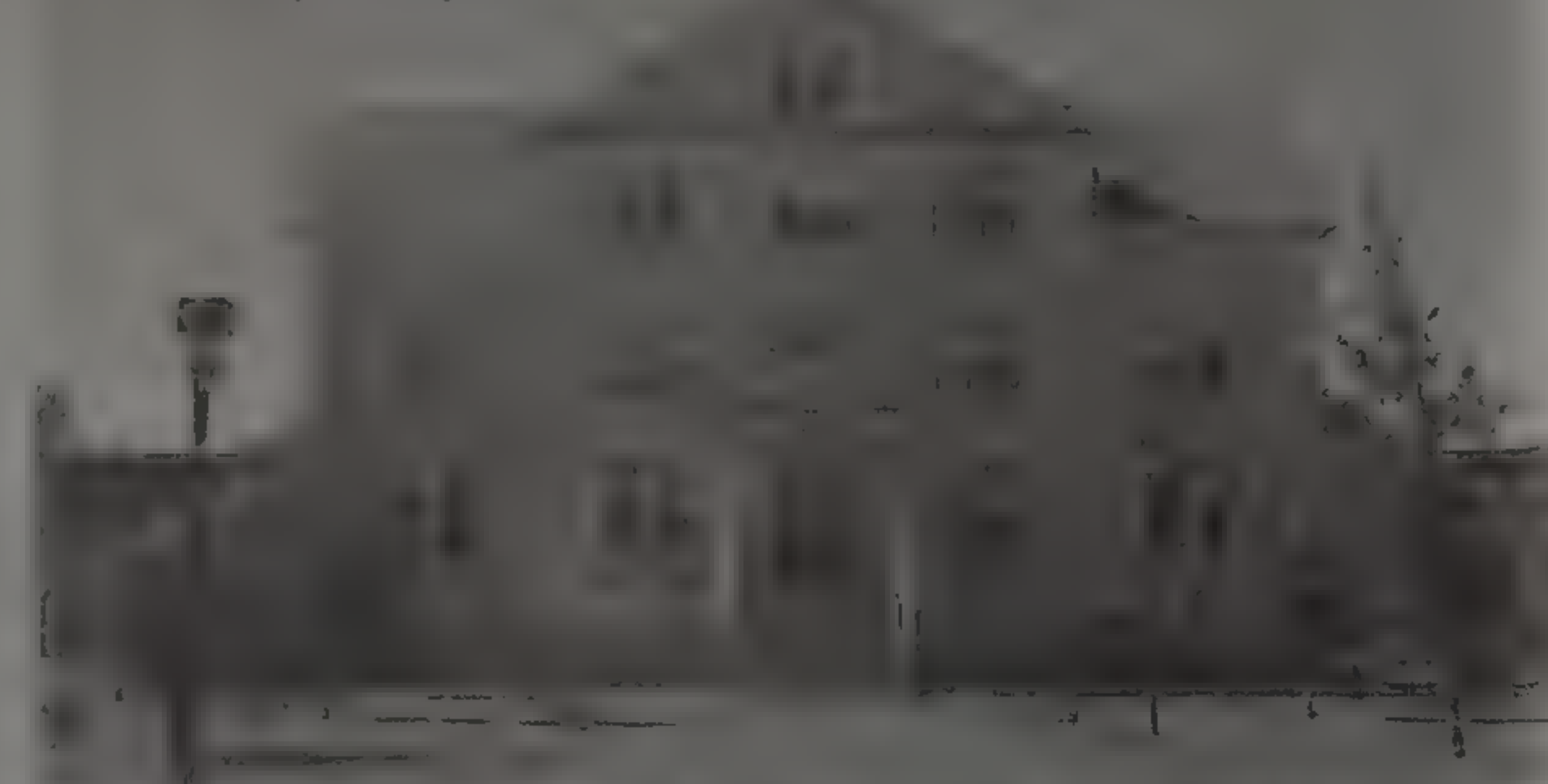
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# What does APIRG do anyway?

BRYAN BIRTLES / bryan@vuwweekly.com

Every year the University of Alberta takes money from students that doesn't go towards tuition. These non-academic fees support sports programs, the SU and also a group called APIRG. This curiously named group is unknown to many of the students on campus, but they get your money anyways. To find out where this money goes and how it is used, I set out to APIRG's office located on the north side of HUB mall.

Aaron Chubb, APIRG's working group coordinator and one of only four paid staff, explained to me that the fee you pay every term is not mandatory and that students can opt out. That said, only about 20 students per year ever do. APIRG staff often joke that they're not sure whether students don't opt out because they support APIRG or because they're too apathetic to recover their \$2.77.

APIRG stands for Alberta Public Interest Research Group. The group provides funding for students who want to do research that's in the public interest. This funding falls into three categories. Working groups are long term groups who work together on an ongoing social problem, project funding is a one time look at a social ill, while event funding helps students and community members plan and execute events.

"The heart and soul of APIRG is the projects instigated by students and community members," Chubb says. "We're looking for projects that might not find support elsewhere and that are looking to involve students."

APIRG is often regarded as a left-wing organization, but Chubb explains that this perception can be misleading. The group is bound by the decisions of their board members as well as the ideas that are being brought to them by those who request funding.

"We don't work along the lines of left wing or right wing," he says. "We might appear left wing to some, but that's more of a reflection of the projects students bring to us."

That being said, student projects and working groups must fit within the mandate of APIRG, which was created by a 2001 student referendum, in order to gain funding.

"We're looking for projects that are non hierarchical and non corporate," Chubb says. "Anything not hateful, racist, homophobic or sexist."

**SOME CRITICS OF** the organization will tell you that the Parkland Institute, a left-wing think tank, already exists on campus and has for years. Parkland receives funding from the U of A, albeit in a different structure, and works with many of the same issues APIRG does, such as poverty, education and health. Chubb maintains that both organizations are important to the province and to the University, as well as mentioning some key differences between the two groups.

"I'd say we're much more grassroots," he says. "The projects we're working on were all brought to us by students."

And those projects, Chubb says, have been very successful. When the Klein government first floated the idea of "third way" healthcare in the press, a student group that came to be

## LEARN ACTIVISM

known as the Campus Community for Public Health Care was created with help from APIRG in order to hold forums to respond to the government's ideas.

"The response was really quick. We were out of the gate before even Friends of Medicare," Chubb says. "No one will ever know whether [APIRG's efforts] were the reason that Klein's leadership review went poorly, but I like to think that our organizing helped."

Other successes are easy for Chubb to point to and he lists them off ably.

"Just Java were instrumental in raising awareness of fair trade coffee and in bringing fair trade coffee to the U of A; Campus Community Garden has grown bigger every year and keeps getting better and better; Radio Accessibility Working Group created a pilot project, the first of its kind in the world, making text transcriptions of radio for the hearing impaired," he continues. "With a lot of our solidarity and awareness groups, it's really hard to judge success. They're less tangible but just as successful."

**SOME STUDENTS MAY** find themselves ideologically opposed to the work that APIRG does and may feel like their money is going to fund work that they themselves wouldn't support, given the choice. Chubb insists that these students may find they've got a lot to gain from working with APIRG.

"First of all, I think it's necessary for people to be politically active to have a healthy democracy," he says. "If students are ideologically opposed, they could opt out or run for the board and try to change it from the inside. There are also people who have received funding from APIRG who might have values that are more conservative, but some good projects have come from that."

The biggest thing Chubb seemed to want to impart was that APIRG is 100 per cent student funded and operated. Nothing could get done without the small levy charged each term, or without the new ideas that are brought to the staff every funding round, which occur at the end of September and the end of January.

"Right now all of our funding comes from the levy. We give out just under 25 per cent in direct grants to student groups and the rest goes into support for that 25 per cent," he says, mentioning that the office provides photocopying, a button maker, staff support, training and a diverse library of books, newspapers and zines to inform the student population.

APIRG will continue to work with students to try and find solutions to problems that they see in the world. A funding round was just finished and new projects were initiated. Chubb says the organization will continue working as it always has in the foreseeable future.

"Short term, we have four new working groups to work with and we'll continue to support all of our student projects," he says. "Long term, the sky's the limit. It really just depends on the student body." ▼



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# The answer, my friend is blowin' in the Folkways

EDEN MUNRO / eden@vuwweekly.com

Over the course of 48 years, Moses Asch released over 2000 records on his Folkways Records label. Amongst the label's mass of releases were some of the most influential recordings of the 20th century.

There are recordings by Woody Guthrie, Pete Seeger and Leadbelly, all of whom would be hugely influential to up and comers like a certain Robert Zimmerman—or Bob Dylan, as he

But Asch wasn't concerned with making a quick buck in the music industry. Nestled amongst North American folk music are recordings of global musicians, as well as speeches, poetry, street noises and even North American frogs. Asch was nagged by a sense of disappearing cultures and he set out to document the various cultures of the world

What does all this have to do with Edmonton? Well, Asch's son was an anthropology professor at the University of Alberta for many years, and Asch visited and loved the city. In 1985, the year before Asch died, he decided to donate a complete copy of the Folkways collection to the U of A. The vinyl records were originally part

## LEARN | MUSIC

of the university library's collection, where people could access them for research and listening.

In 2003, the U of A partnered with Smithsonian Folkways Recordings and the folkwaysAlive! centre was created around the collection, opening its doors in the U of A's Arts Building in May 2005.

Lorna Arndt, Project Manager of folkwaysAlive!, explains that the centre is much more than just a place to house the original records. "We have invested in a lot of technical infrastructure and have digitized the entire Folkways collection," she says. "So you can now come into our centre and listen to the tracks here, read the liner notes, look at the album covers. Everything is right here at the touch of a keyboard."

Arndt says that the centre sees a lot of students dropping in to explore the music in the centre's quiet calm, but they also welcome people from much farther away

"We had a visitor this morning who's a geologist from a university in Germany," she recalls. "He was here

for business meetings and happened to notice Folkways on one of the campus maps and he came and sat and listened to several tracks and talked about his interest in folk traditions.

**WHILE THE OPPORTUNITY** to spend time with the original Folkways catalogue is welcome, Asch envisioned Folkways as a constantly growing document of culture, and folkwaysAlive! has continued that tradition.

"We have lots of opportunities to add more Canadian content," Arndt says. "And we do recordings of concerts and workshops that will ultimately, we hope, contribute to the archive that is Folkways."

folkwaysAlive! has also continued Asch's tradition of documenting non-musical moments, recording the spoken memories of visitors like Sam Gesser, who was the first distributor of Folkways records in Canada, and Tony Seeger, part of the Seeger folk-singing dynasty, a senior ethnomusicologist at UCLA and the first curator of Smithsonian Folkways.

**THE HISTORICAL IMPORTANCE** of Folkways Records and the existence of folkwaysAlive! mean that the music has found its way into a number of

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courses offered by the university.

Assistant Professor Brenda Dalen tries to incorporate some Folkways content into each class she teaches. In the case of Music 102, an introduction to global music, Dalen has the students exploring the recordings—along with the liner notes and cover art—through group work and presentations. Dalen's goal is to get the students thinking about the contexts of the music, be they social, political, historical, ethnic and so on. And, while students may initially show some hesitation about the subject, they warm up to it quickly.

"Initially, nobody really of that age necessarily knows what Folkways is," Dalen says. "But quite a bit of the music is familiar to them, often because other artists have covered it. That's always the most vibrant section of the course. It always gets rave reviews because they enjoy so much getting to know the recordings and the original context in which they were made and so on."

Dalen is even more excited about next term, when the university is offering a course built exclusively around Folkways material, although she admits that the exact content has not yet been determined.

"It will probably be an introduction to the recordings and then be tailored to the interests of the students who are taking it," she says, adding that the course is open not only to music students, but also to those in other departments.

In addition, Dalen is currently wrapping up a course offered through

the Faculty of Extension on Classic Canadian Songs, a recent collaborative album put together by folkwaysAlive! and Smithsonian Folkways. Dalen wrote the extensive liner notes for the release, researching and updating information on the disc's 30 tracks and their artists.

One of the most interesting results of Moses Asch's work that he encouraged the interaction between various people of different communities. The recordings were often made in the field, with many covers utilizing art by significant figures in 20th century post-modernism movement. The album liner notes—some of which reach 30 pages in length—were often written by anthropologists and sociologists.

This sense of cooperation has continued at the U of A, where three world music ensembles—Indian, West African and Arabic—have been established using instruments from the centre's collection. Dr Regula Qureshi and Dr Michael Frishkopf, folkwaysAlive! director and assistant director, respectively, originally organized the groups, but they are now run by community musicians.

"It's great, not only for the students, but also for the interconnections we like to establish and are looking to establish with various communities in Edmonton," Dalen says.

"It gives the students an opportunity to study with people who are not working full-time in the music department, but who have vast knowledge and expertise and have lived this music in ways that scholars don't necessarily live it." ♥

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# U of A brings 'Enterprise Square' to downtown Bay Building

ROSS MOROZ / ross@vnewweekly.com

It was a little more than a year ago that the University of Alberta's Board of Governors voted unanimously to approve the \$62 million purchase of the historic Bay building

At the time, despite the presence of main-floor tenants CityTV and its affiliated companies, the landmark building sat mostly empty, an eerie, abandoned shell of its former self, standing as a sad reminder of the long-running decline of Edmonton's downtown.

The scene is much different today. A walk past the Bay Building (which will bear the name "Enterprise Square" once renovations are complete) reveals a bustle of activity, as construction crews work to ready the building for its projected opening in Sept 2007, removing and renovating the structure's limestone exterior, while trying to preserve as much of the building's history as possible.

And there's plenty of history to preserve. The Hudson's Bay Company's first Edmonton sales shop opened on Jasper Avenue in 1890, a year before the railroad branch line from Calgary was completed. But as Edmonton experienced its first population boom, growing from 400 to 7 000 people over the next 20 years, the store grew, too, from a single-storey retail space with an upper floor apartment for the manager's family to a giant four-floor

## LEARN DOWNTOWN

retail store attached to a even larger warehouse, a structure that filled a whole block of Jasper Avenue between 102 and 103 Streets.

Then, in 1929, the HBC decided to invest \$1 million in Edmonton by breaking ground on the Bay Building. The building wasn't completed until 10 years later, construction having been delayed by the Great Depression, but when opening day arrived on Nov 14, 1939, people lined Jasper Avenue to get a look at the "million-dollar store" with more than 20 000 people attending the grand opening—roughly a fifth of Edmonton's population at the time.

Over the coming decades, Edmonton continued to grow, and so did the Bay Building. A third storey was added to the building in 1948, and a 1954 expansion saw the HBC spend \$3.25 million to double the size of the original building and add an underground parkade.

The building was Edmonton's most valuable piece of real estate in 1967, assessed at \$3 226 820, and at that time the HBC employed more than 2 400 people in Edmonton. The Bay Building was officially designated a provincial historic resource in 1989.

With the decline of Edmonton's downtown in the '90s, however, the



Bay was forced to close its doors for good in 1995, relocating to the nearby Edmonton City Centre mall, and the building sat empty until upstart television network A-Channel (since bought by Toronto-based CHUM and re-branded as "CityTV") moved into the building in fall of 1997.

**THE U OF A'S ORIGINAL** interest in purchasing the Bay Building was to use it as a home for the school's Research Transition Facility (RTF), a mechanism to foster commercial ventures that grow out of research conducted at the U of A and managed by TEC Edmon-

ton, a joint venture of the University and the Edmonton Economic Development Corporation.

The building will also be the home of some Faculty of Extension and School of Business courses, including the Executive Education program, which specializes in providing continuing education courses to business leaders in both government and in the private sector. The U of A's Executive Education program already works with the Government of Alberta and the City of Edmonton, as well as companies such as Servus Credit Union (formerly Capital City Savings),

Enbridge and Northlands Park, and the program's head feels her departure is a natural fit for the new downtown campus.

"For many of our clients, this is an absolutely ideal location," enthused Carolyn Campbell, Assistant Dean of Executive Education and Lifelong Learning. "As you look across Canada, other executive education programs are moving downtown, so it is becoming a bit of a trend."

For Campbell, the advantage of being downtown is both practical and symbolic.

"There are a number of very tangible benefits of being downtown for our clients—to be walking distance or even a short subway ride from the offices is very convenient," she explained. "As well, it's a wonderful branding opportunity for executive education—we're going to have quite a presence and a lot of signage."

In addition to the commercial and academic activities, Enterprise Square will also house a ground-floor art gallery, although student art won't be moving into the space for a number of years. The Edmonton Art Gallery will make the space its temporary home for the next three years while the Churchill Square location undergoes extensive renovations. After moving back into its full-time home in 2010, the EAG will leave behind 2 600 square feet of gallery space for use by the U of A. ▽

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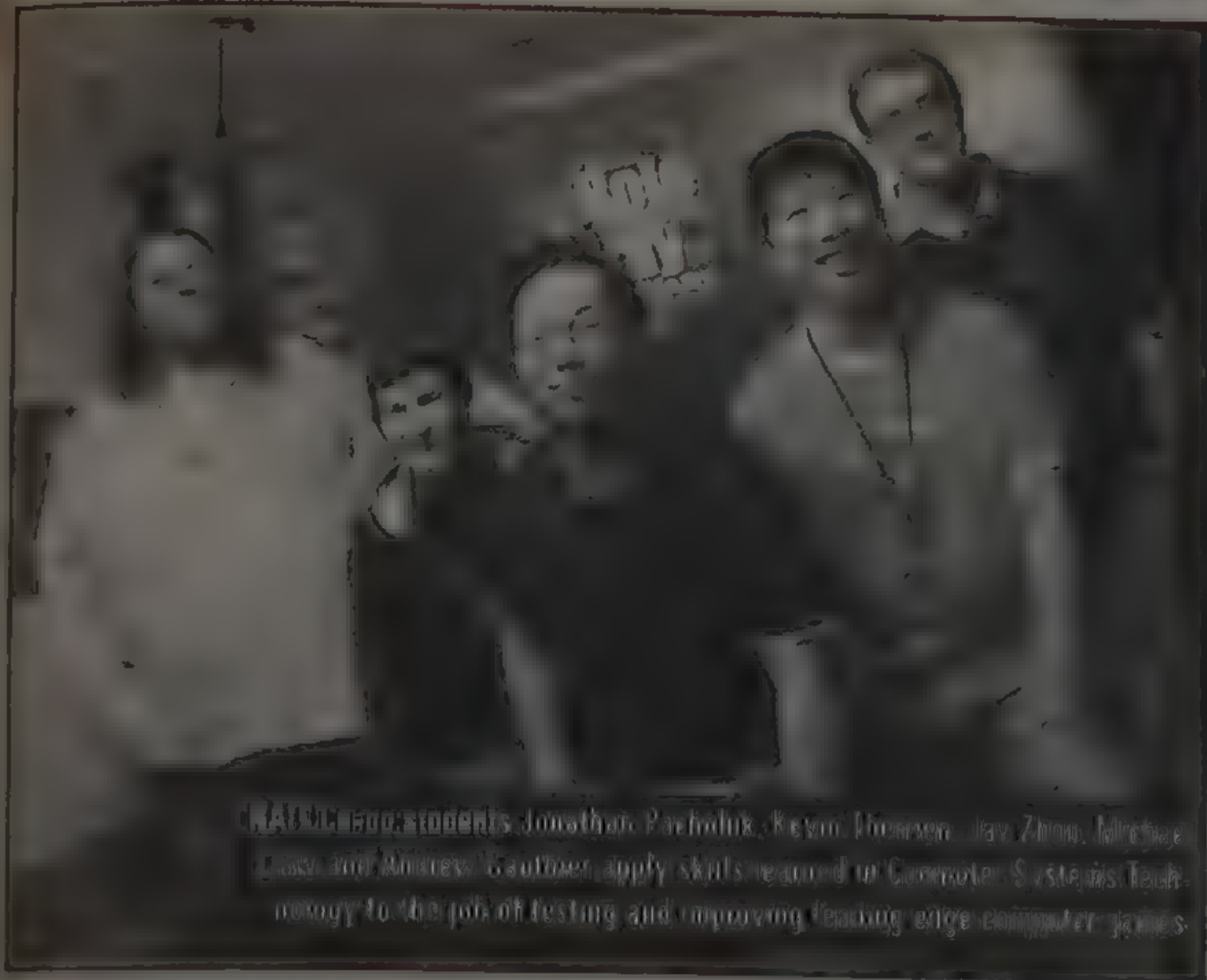
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It's a job made in techie heaven – getting paid to spend your days playing video games. Sound too good to be true? Well, for five NAIT students this past summer, it was real.

As part of NAIT's Computer Systems Technology (CST) Co-op program, the students spent the summer months earning their chops at BioWare Corp, a leading electronic entertainment company specializing in creating computer and console video games. One of the students worked in the programming and database queries areas, while the four others were placed in quality assurance.

Aiming to give students real world, hands-on experience, the CST program combines classroom teaching with job placement opportunities with companies like BioWare Corp and over 42 others, including City of Edmonton, CodeBaby, Upside Software, Environment Canada, ATCO I-Tek, Alberta Milk, Alberta Education and Petro Canada.

According to Karen Stevenson, CST Assistant Program Chair, "Co-op employment is the opportunity to gain work experience as a student. It applies the skills learned in the classroom to a real world situation, complementing the CST curriculum while being gainfully employed. It also greatly increases a student's prospects for employment. Many Co-op positions lead to long-term career opportunities."

As part of BioWare's quality assurance team, CST student Michael Liaw spent his days playtesting new games, looking for problems, suggesting improvements and investigating what's fun and not fun for the player.

"I loved it," Michael says. "It's the idea that I could make a game better. I'd think 'this would be cool' and put in that feedback. Then I'd get a chance to see my ideas being used and could say 'hey, I did that!' It was awesome."

All the while, he was building the skills and experience he will need to foster a strong career.

According to Phillip DeRosa, Director of Quality Assurance with BioWare, the Co-op program creates a win-win situation for employers because it helps take some of the uncertainty out of hiring.

"You never know what to expect," he says. "It's hard to read someone just from a resume. For both the employer and employees, the Co-op program is an excellent way to learn about each other and find a good fit."

"Despite the flat IT job market a few years ago, the pendulum is in full swing with the market once again red hot for CST grads," Karen says. "For the May 2006 Co-op term we had a total of 67 approved applicants – and the demand keeps going up."

The CST program starts new terms in both September and January, with space still available for new students this January, 2007. Students can also earn a CST diploma through part-time studies. For more information about NAIT's CST program and the Co-op option, call 780-378-5353, visit [www.cst.nait.ca](http://www.cst.nait.ca), or email [cst@nait.ca](mailto:cst@nait.ca)

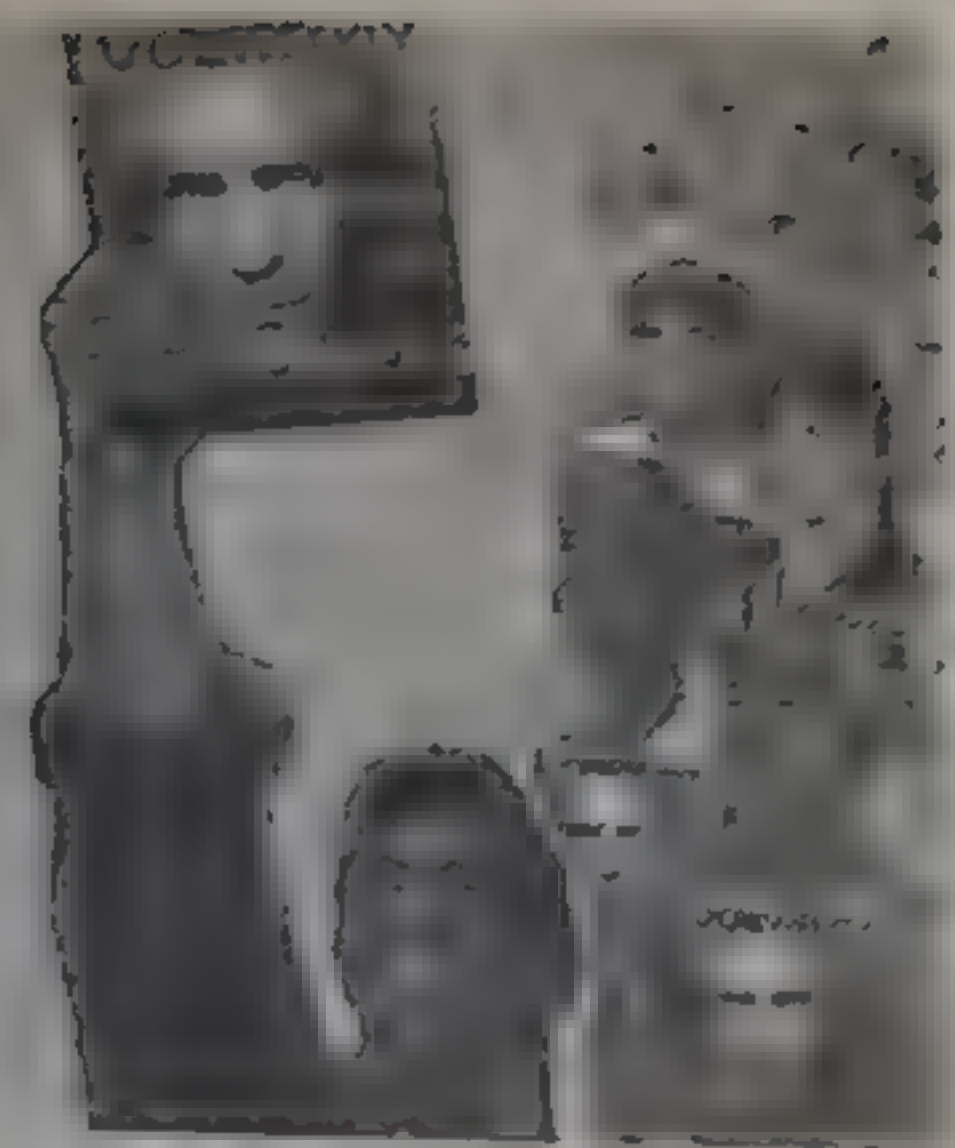
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# Let Metro College guide you, spiritually speaking

CHRISTOPHER THRALL / dish@vuweekly.com

**L**earn how to develop your intuitive or psychic abilities," the website suggested. "Explore past-life regression, discover the world of dreams, soul travel or Tibetan Buddhist happiness."

The class calendar suggested finding out about karma and reincarnation or death and the afterlife. I could discover cleansing, Tarot or tea-leaf reading and the spiritual use of herbs in evening or weekend sessions throughout the year.

Everyone could use a little Tibetan Buddhist happiness. I called Metro Continuing Education to check out their Spirituality courses. Since I was lost among the multitude of offerings, I needed to calm myself down a little. Padman Pillai, a hypnotherapist who teaches meditation and the Forgiveness course, was available to soothe and centre me.

I understood meditation, but what was involved in teaching someone forgiveness?

"Forgiveness is a healing process for ourselves," explained Pillai, "not for the other person. We have a choice of forgiving something that happened, or to harbour it where it will poison the body."

Pillai teaches the tear-stained catharsis of letting go of this psychic garbage in six-hour courses once per semester. His other courses teach meditation techniques—both intro-

## LEARN | TRANSCENDENT

ductory and advanced—in four-hour sessions throughout the year.

Metro Continuing Education offers meditation and mind power classes to prepare a student for further study, or just to handle the daily stressors of life. Meditation teaches us how to relax, release toxic anxiety and settle fears while forgiveness teaches how to let go of intensely painful emotions from our past. Both classes are full every time, sometimes extending to a waiting list.

Pillai has been meditating for 30 years, and uses his experience as a hypnotherapist and teacher of 20 years to engage these internal processes. The former pharmaceutical marketing representative now teaches tools to rid oneself of emotional baggage and how to deal with hurt. It's no wonder he's so busy.

"They ask me to teach more classes, but it's a question of time," says Pillai. He works on the Professional Board of Hypnotherapy, which promotes the service around the world, and runs his own successful practice as a motivational speaker. He also helps people stop smoking and conquer their phobias, weight or sexual dysfunctions. Teaching the six stages of forgiveness is just another way he can help others.

**I WAS FINALLY** relaxed and thought I could consider the options available. However, as I looked through Metro's Intuitive/Psychic offerings, I discovered courses on developing my own psychic abilities or the Boundless Healing of my mind, body and soul. I needed guidance, so I spoke to Marlene Christiaan, instructor of the popular Calling the Angels seminar. Once or twice a season, Christiaan takes a group of 20 people through the three-hour effort to call angels.

"First of all, I get the students to write a letter," says Christiaan. "When you're calling angels, you need to be succinct about what you want."

She then walks her class through several meditations, where they meet their guardian angels then join the archangels in an effort to heal planet Earth. Finally, everyone receives a personal channeled message. Students leave her class able to contact their guardian angel at any time.

Christiaan has been channelling angels and working with their messages for over 10 years, since she was first introduced to gemstone energy. Since then, she has developed a

strong channelling relationship with the Virgin Mary and Mary Magdalene. Christiaan identifies especially with the latter and has focused on Mary Magdalene in a book she is writing.



She comes by her skills through her ancestry, as both her grandmother and great-grandmother had gifts. She has also had a lifetime of experiences with angels.

"Even as a three-year-old child," she reveals, "I would black out for a time and awaken wondering why I couldn't fly any more."

When the entire CBC station she

worked at out East was laid off, she seized upon the opportunity to dedicate herself to her craft.

Now, like Pillai, she is too busy to offer more classes and cut down on her waiting list. Besides Calling the Angels, she also offers a seminar on Taking Your Angels to Work, which introduces power, success, ethical living and spiritual enlightenment co-existing in corporate life. The upcoming Christmas season means book store appearances, working on an angel calendar and a little vacation time.

The real value of the Spirituality offerings at Metro Continuing Education is secure, however. Both Pillai and Christiaan teach the skills necessary to apply their teachings on my own. While each recommended advanced students under further guidance, I

would be able to forgive and call my own angels after their instruction. These instructors, and Metro, put the power into my hands.

Whether I craved meditation or mind power, psychic development or simply a retreat to find the sacred feminine, I could find a safe instructional haven in Metro's Spirituality courses. ▽



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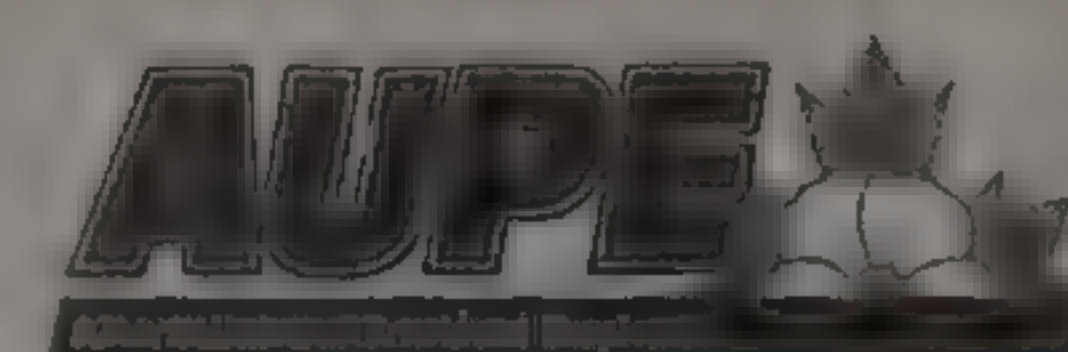
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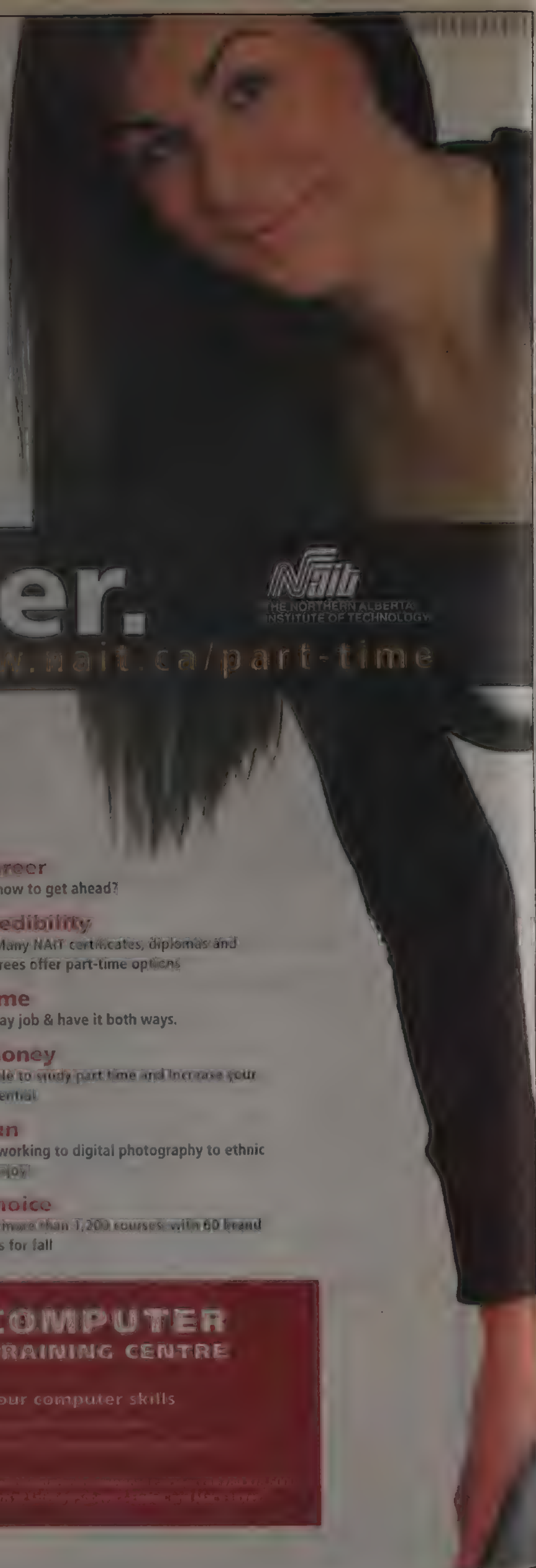
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# Is Borat funny? You bet your dupa!

**ROSS / ross@vueweekly.com**

To the many moviegoers considering taking in a screening of the highly controversial (and, more, highly anticipated) *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, I would like to offer some caveats.

First off, do you have trouble laughing about AIDS, homosexuality, "chocolate faces," 9/11 and (you probably shouldn't see this) More importantly, does the image of a morbidly obese (and hyperbolically hirsute) Eastern European man engaged in a naked wrestling match with the film's protagonist—the former's genitals resting on the latter's face in full view of the camera while the pair struggle—kind of turn you out? Yes? Then you may want to turn off at another film.

Then again, maybe not. I would have likely answered yes to at least one question (and, believe me, there's a lot being referenced, despite its silliness), is about the most gag-inducing thing I've ever seen on screen—so much for horror movie cliché—but had I taken my own advice, I would have missed out on what many critics are calling the funniest movie ever made.

I'm reluctant to go quite that far in praise, but I do agree that *Borat* is

**PREVIEW**

**BORAT: CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN**

WRITTEN BY SACHA BARON COHEN  
DIRECTED BY LARRY CHARLES

hugely, uproariously, almost implausibly funny. Shot as a mockumentary, the film follows Borat Sagdiyev (Sacha Baron Cohen), a reporter sent to America by Kazakhstan's state-run television consortium to collect information on the "US and A."

Borat is, of course, a fictional character, created by British comedian Cohen for his *Da Ali G* show. The film continues the program's tradition of Cohen interviewing unsuspecting, usually painfully well-meaning folk while in character as the backwards, naïve, anti-semitic, racist, homophobic Borat, asking questions greeted alternately with exasperated explanations, open hostility, and, most hilariously, the occasionally nod of agreement. The joke, of course, is that by displaying his own extreme prejudices and intolerance, his subjects then unwittingly expose their own.

**MOST OF BORAT'S** interviewees (well, okay, victims) are initially charmed by his naiveté, and the humour of many



the film's bits revolves around the patient, overly polite but increasingly exasperated tone of those who try to explain Western values to Borat as sensitively as they can.

Others respond angrily and with hostility, and there are a few scenes (including a sequence at a Texas rodeo that features prominently in the film's trailer) where you begin to fear

for Cohen's safety.

But probably the funniest and most revealing moments come when the people Borat encounters blithely agree with him. After an increasingly annoyed car salesman repeatedly explains that a "pussy magnet" is not, in fact, available as an option ("Does it go under dash?" Borat asks), when queried as to what kind of car will

best attract the kind of woman who "shaves her vagine" (rhymes with "machine"), the dealer immediately suggests a Corvette.

A gun shop owner is asked what kind of gun is appropriate for killing Jews, and he pulls out a 9 mm without batting an eye. While drinking with a trio of utterly disgusting frat boys, discussing the joys of not calling after a one-night-stand, the frat boys high-five, laughing that it's "because we don't respect them" (Borat then clarifies that, for him, it's more due to the fact that Kazakh women don't really have access to a telephone).

Some critics have argued that, far from the high-minded post-modern satire for which many are praising the film, *Borat* is actually a mean-spirited joke played on its almost entirely well-meaning (if a little dim) subjects. And, to be fair, there were a few moments more cringe- than laugh-inducing—you begin to feel sorry for these poor, apparently YouTube starved Americans (one nagging question I had, incidentally, was how often routines were ruined by someone in the know wandering past and screaming "oh my god! It's Ali G!")

But it's tough to accuse Cohen of anything too underhanded here. Really, all Borat (and *Borat*) does is give these people enough rope to hang themselves. That so many do surely says more about America's inherent wickedness than Borat's. ▽

## Confederate States shouts out a rebel yell

**BRIAN GIBSON / brian@vueweekly.com**

She had screamed and hollered and cried about slavery, how terrible it made her feel to see the Confederate flag. I have been told she does not have a grandfather or a great-grandfather who was a slave, that she came from Trinidad or Jamaica or somewhere." —Senator Jesse Helms (R-NC), talking about Senator Carol Moseley Braun (D-Ill), 1992

**CSA: Confederate States of America** offers a broader hypothetical scenario, at first obviously scarier than today's reality, but then, as you're caught up in its conceit, terrifying because it seems not so different from today's reality. The genius of the film lies in its startling reflection back at us of the ugly racist truth we've only barely whitewashed.

Willmott's faux-doc is a look at modern-day America, which has ended slavery. By enlisting the help of the British and the French, thanks to the presentation of their military cause as the protection of the freedom of private property, the South won the "Northern War of Secession," with Grant surrendering on April 9, 1864. One of Jefferson Davis's first acts as President was to imprison Abraham Lincoln and execute Harriet Tubman after they



**MOCK-DOC**

**CSA: CONFEDERATE STATES OF AMERICA**

WRITTEN & DIRECTED BY KEVIN WILLMOTT  
STARRING GREG KIRSCH, RENEE PATRICK, MOLLY GRAHAM  
METRO CINEMA, \$8

were caught trying to escape on the Underground Railroad.

A grainy interview with the later pardoned and exiled Lincoln in Montréal

sees a contrite Abe confess, "I only wish that I had truly cared for the negro ... I used him, and now I am used."

Long before Kanye West accused Bush of the same, then, the first Great White Hope for emancipation was indifferent to the plight of African-Americans (as many historians argue).

**HOW DIFFERENT IS** the CSA from the USA? Willmott's answer: one letter and not much more. Continuing decades of

CONTINUES ON PAGE 44

★ ★ ★

**"STUNNING REALISM."**

—RICK GROEN, GLOBE AND MAIL

★ ★ ★ ★

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—PETER HOWELL, TORONTO STAR

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**SCHOOL FOR SCOUNDRELS** (PG, coarse language throughout) Sat Sun 10:50 Daily 1:35, 4:35, 7:05, 9:45 Fri Sat late show 12:00

**GRIDIRON GANG** (PG, violence, coarse language) Sat Sun 11:10 Daily 1:45, 4:15, 7:05, 9:35 Fri Sat late show 11:55

**HOW TO EAT FRIED WORMS** (G) Sat Sun 11:25 Daily 1:40, 4:00, 7:10, 9:20 Fri Sat late show 11:30

**CRANK** (18A, violence, gory scenes) Daily 7:35, 9:55 Fri Sat late show 11:50

**TALLADEGA NIGHTS** (PG, coarse language, not recommended for young children) Sat Sun 11:00 Daily 1:50, 4:25, 7:00, 9:40 Fri Sat late show 12:05

**THE PROTECTOR** (14A, violence) Sat Sun 11:40 Daily 2:05, 4:30, 7:15, 9:30 Fri Sat late show 11:45

**EVERYONES HERO** (G) Fri-Sun 11:05, 1:10, 3:10

**STEP UP** (PG) Sat Sun 11:30 Daily 2:00, 4:50, 7:25, 10:05 Fri Sat late show 12:20

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**YOU, ME AND DEPREE** (PG, sexual content, not recommended for young children) Fri-Sun 7:30, 9:50 Fri Sat late show 12:10 Mon-Thu 1:55, 4:20, 7:30, 9:50, 12:10

**BARNYARD** (G) Sat Sun 11:15 Daily 1:15, 3:05, 4:55

**MONSTER HOUSE** (PG, frightening scenes, not recommended for young children) Sat Sun 11:20 Daily 1:30, 3:30, 5:20

Movies 12: 130 Ave. 50 St. 472-9779

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**INVINCIBLE** (G) Sat Sun 11:25 Daily 1:50, 4:45, 7:25, 9:55 Fri Sat late show 12:15 Kids Kabin Fever: Nov. 9, 1:50

**SCHOOL FOR SCOUNDRELS** (PG, coarse language throughout) Sat Sun 11:20 Daily 1:40, 4:50, 7:10, 9:35 Fri Sat late show 11:45

**GRIDIRON GANG** (PG, violence, coarse language) Sat Sun 11:00 Daily 1:30, 4:15, 7:00, 9:40 Fri Sat late show 12:05

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**CRANK** (18A, violence, gory scenes) Daily 7:40, 10:00 Fri Sat late show 11:50

**TALLADEGA NIGHTS** (PG, coarse language, not recommended for young children) Sat Sun 11:10 Daily 1:45, 4:35, 7:20, 9:45 Fri Sat late show 12:10

**THE PROTECTOR** (14A, violence) Daily 5:10, 7:35, 10:05 Fri Sat late show 11:55

**EVERYONES HERO** (G) Sat Sun 11:05 Daily 1:20, 3:15

**STEP UP** (PG) Sat Sun 11:30 Daily 2:05, 4:30, 7:05, 9:25 Fri Sat late show 11:40

**DA VINCI CODE** (PG, violence, mature theme) Fri Sat 1:00, 4:10, 7:30, 10:30, Sun-Thu 2:00, 6:30, 9:30

**MONSTER HOUSE** (14A) Sat Sun 11:00 Daily 1:10, 3:10, 5:10

**YOU, ME AND DEPREE** (PG, sexual content, not recommended for young children) Sat Sun 11:15 Daily 1:55, 4:40, 7:15, 9:50 Fri Sat late show 12:05

**BARNYARD** (G) Sat Sun 11:20 Daily 1:15, 3:20, 5:10, 7:00, 9:15 Fri Sat late show 11:25

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**THE PRESTIGE** (14A) Daily 12:40, 3:50, 6:45, 9:45

**SAW III** (18A, gory scenes, brutal violence) Daily 1:00, 3:40, 7:05, 9:55

**DEATH OF A PRESIDENT** (PG, violence) Fri-Sat 12:50, 4:00, 6:40; Sun-Thu 12:50, 4:00, 6:40, 9:15

**CATCH A FIRE** (14A, violence, mature themes) Fri-Mon 10:00; Tue 1:15, 4:10, 7:25, 10:00; Wed 1:15, 4:10, Thu 1:15, 4:10, 10:00

**RUNNING WITH SCISSORS** (14A, mature theme, coarse language) Fri-Wed 12:30, 3:35, 7:10, 10:00; Thu 12:30, 3:35, 7:10, 10:00

**FLUSHED AWAY** (G) Daily 1:10, 3:15, 7:15, 9:20

**THE DEPARTED** (18A, coarse language, violence) Daily 12:10, 3:20, 6:30, 9:40

**THE QUEEN** (PG) Daily 12:20, 3:30, 6:55, 9:30

**FLAGS OF OUR FATHERS** (14A, gory scenes) Sun-Mon 12:05, 3:00, 6:35, Tue-Thu 12:05, 3:00, 6:35, 9:50

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**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE** (G) Fri 12:45, 2:50, 5:00, 7:20, 9:25 Sat-Sun 12:45, 2:50, 5:00, 7:20, 9:25 Mon-Thu 4:20, 7:10, 9:20

**FLUSHED AWAY** (G) Fri 12:30, 2:30, 4:40, 6:50, 9:00 Mon-Thu 4:40, 6:50, 9:00

**SAW III** (18A, gory scenes, brutal violence) Fri 1:30, 2:20, 4:00, 4:45, 6:30, 7:30, 9:15, 9:55 Sat-Sun 1:30, 2:20, 4:00, 4:45, 6:30, 7:30, 9:15, 9:55 Mon-Thu 4:00, 4:30, 6:30, 7:00, 9:15, 9:45

**THE PRESTIGE** (14A) Fri 1:00, 3:50, 6:45, 9:30 Sat-Sun 1:00, 3:50, 6:45, 9:30 Mon-Thu 3:50, 6:45, 9:25

**THE GRUDGE 2** (14A, frightening scenes) Fri 12:50, 4:30, 7:25, 9:40 Sat-Sun 12:50, 4:30, 7:25, 9:40 Mon-Thu 4:30, 7:25, 9:40

**OPEN SEASON** (G) Fri 1:10, 3:10, 5:10, 7:10, 9:10 Sat-Sun 1:10, 3:10, 5:10, 7:10, 9:10 Mon-Thu 4:10, 7:10, 9:10

**THE DEPARTED** (18A, coarse language, violence) Fri 12:35, 3:35, 6:35, 9:35 Sat-Sun 12:35, 3:35, 6:35, 9:35 Mon-Thu 4:25, 8:00

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**FLICKA** (G) Fri 1:40, 4:20, 6:40 Sat-Sun 1:40, 4:20, 6:40 Mon-Thu 4:20, 6:40

**FLAGS OF OUR FATHERS** (14A, gory scenes) Fri 1:20, 4:10, 7:00, 9:50 Sat-Sun 1:20, 4:10, 7:00, 9:50 Mon-Thu 3:50, 6:35, 9:15

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**FLUSHED AWAY** (G, no passes) Fri 5:00, 7:05, 9:25 Sat-Sun 12:30, 2:45, 5:00, 7:05, 9:25 Mon-Thu 7:05, 9:25

**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE** (G, no passes) Fri 3:50, 7:20, 9:45 Sat-Sun 1:00, 3:50, 7:20, 9:45 Mon-Thu 7:20, 9:45

**SAW III** (18A, gory scenes, brutal violence) Fri 3:55, 7:30, 10:10 Sat-Sun 1:05, 3:55, 7:30, 10:10 Mon-Thu 7:30, 10:10

**FLICKA** (G) Fri 4:20, 7:15, 9:35 Sat-Sun 1:15, 4:20, 7:15, 9:35 Mon-Thu 7:15, 9:35

**FLAGS OF OUR FATHERS** (14A, gory scenes) Fri 4:00, 7:10, 10:15 Sat-Sun 12:45, 4:00, 7:10, 10:15 Mon-Thu 7:10, 10:15

**THE PRESTIGE** (14A) Fri 3:30, 6:55, 10:00 Sat-Sun 12:35, 3:30, 6:55, 10:00 Mon-Thu 6:55, 10:00

**MAN OF THE YEAR** (PG, coarse language) Fri 3:45, 6:50, 9:40, Sat 1:10, 3:45, 6:50, 9:40, Sun 1:10, 9:40 Mon-Thu 6:50, 9:40

**THE GRUDGE 2** (14A, frightening scenes) Daily 10:05

**THE DEPARTED** (18A, coarse language, violence) Fri 4:30, 8:00 Sat-Sun 12:55, 4:30, 8:00 Mon-Thu 8:00

**OPEN SEASON** (G) Fri 4:15, 6:45 Sat-Sun 1:30, 4:15, 6:45 Mon-Thu 6:45

**THE GUARDIAN** (PG, coarse language, not recommended for young children) Fri 3:35, 6:40, 9:55 Sat-Sun 12:40, 3:35, 6:40, 9:55 Mon-Thu 6:40, 9:55

**WWE: CYBER SUNDAY** (Classification not available) Sun 6:00

### GARNEAU

870-100 Ave. 461-0100

**LITTLE MISS SUNSHINE** (14A, coarse language, mature themes) Daily 7:00, 9:10 Sat-Sun 2:00

### GATEWAY 8

3000 Gateway Tr. 463-2000

**THE GUARDIAN** (PG, coarse language, not recommended for young children) Fri Mon-Thu 6:40, 9:20 Sat-Sun 1:00, 3:50, 6:40, 9:20

**MAN OF THE YEAR** (PG, coarse language) Fri Mon-Thu 7:00, 9:35 Sat-Sun 1:20, 3:40, 7:00, 9:35

**JACKASS: NUMBER TWO** (R, crude content, disturbing content) Fri Mon-Thu 7:25, 9:40 Sat-Sun 1:50, 3:55, 7:25, 9:40

**LITTLE MISS SUNSHINE** (14A, coarse language, mature themes) Fri Mon-Thu 7:10, 9:30 Sat-Sun 2:00, 4:15, 7:10, 9:30

**THE DEVIL WEARS PRADA** (PG) Fri Mon-Thu 6:45, 9:00 Sat-Sun 1:25, 3:30, 6:45, 9:00

**TRAILER PARK BOYS: THE MOVIE** (18A, coarse language, substance abuse) Fri Mon-Thu 7:15, 9:25 Sat-Sun 1:40, 3:45, 7:15, 9:25

**EMPLOYEE OF THE MONTH** (PG, coarse language) Fri Mon-Thu 6:55, 9:10 Sat-Sun 1:35, 4:00, 6:55, 9:10

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST** (PG, frightening scenes, not recommended for young children) Fri Mon-Thu 7:30 Sat-Sun 1:10, 4:10, 7:30

### GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 452-9822

**SANTA CLAUSE 3: THE ESCAPE CLAUSE** (G) Daily 1:10, 3:10, 5:05, 7:00, 8:45

**THE DEPARTED** (18A, coarse language, violence) Daily 8:25

**OPEN SEASON** (G) Daily 1:05, 2:45, 5:00, 6:45

**FLUSHED AWAY** (G) Daily 1:00, 2:55, 4:45, 6:30, 8:15

**FLICKA** (G) Daily 1:15, 3:15, 5:10

**MAN OF THE YEAR** (PG, coarse language) Daily 8:55, 9:00

**SAW III** (18A, gory scenes, brutal violence) Daily 12:50, 2:50, 4:55, 7:05, 9:10

### LEDUC CINEMAS

4762-50 St. Leduc, 886-2728

**SAW III** (18A, gory scenes, brutal violence) Daily 6:50, 9:25 Sat-Sun 1:00, 3:35

**FLUSHED AWAY** (G) Daily 7:05, 9:00; Sat-Sun 1:05, 3:10

**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE** (G) Daily 7:00, 9:20 Sat-Sun 1:15, 3:15

**FLICKA** (G) Daily 7:10, Sat-Sun 1:10, 3:20

**THE GRUDGE 2** (14A, frightening scenes) Daily 9:15

### MAGIC LANTERN CINEMA-CAMROSE

Camrose, 780-608-2144

**SANTA CLAUSE 3** (G) Daily 7:00, 9:15 Sat-Sun 2:00

**FLUSHED AWAY** (G) Daily 7:10, 9:20 Sat-Sun 2:10

**SAW III** (18A, gory scenes, brutal violence) Daily 6:50, 9:05 Sat-Sun 1:50

**FLICKA** (G) Daily 6:55 Sat-Sun 1:55

**MAN OF THE YEAR** (PG, coarse language) Daily 9:00

**OPEN SEASON** (G) Daily 7:05 Sat-Sun 2:05

**THE GRUDGE 2** (14A, frightening scenes) Daily 9:10

### MAGIC LANTERN CINEMA-SPRUCE GROVE

205 Main St. Spruce Grove, 972-2332

**FLUSHED AWAY** (G) Daily 7:00, 9:00; Sat-Sun 1:00, 3:00

### METRO CINEMA

1000-100 Ave. 461-0100

**ONLY HUMAN** (14A, coarse language, mature theme, nudity) Fri-Sun 7:00 Sat-Mon 9:00

**C.S.A.: CONFEDERATE STATES OF AMERICA** (14A, not recommended for children, disturbing content) Fri-Sun 9:00 Sat-Mon 7:00

### NEW WEST MALL 8

1000-100 Ave. 461-0100

**ALL THE KING'S MEN** (PG, mature themes, not recommended for young children) Fri 4:00, 6:30, 9:10 Sat-Sun 1:00, 4:00, 6:30, 9:10 Mon-Thu 6:30, 9:10

**INVINCIBLE** (G) Fri 4:15, 6:45, 9:20 Sat-Sun 1:15, 4:15, 6:45, 9:20 Mon-Thu 6:45, 9:20

**THE WICKER MAN** (14A, frightening scenes, disturbing content) Daily 10:00

**THE BLACK DAHLIA** (18A, gory scenes) Fri 4:10, 6:40, 9:15 Sat-Sun 1:10, 4:10, 6:40, 9:15 Mon-Thu 6:40, 9:15

**YOU, ME AND DUPREE** (PG, sexual content, not recommended for young children) Fri 4:20, 6:50, 9:30 Sat-Sun 1:20, 4:20, 6:50, 9:30 Mon-Thu 6:50, 9:30

**MATERIAL GIRLS** (PG) Fri 4:45, 7:15, 9:45 Sat-Sun 1:45, 4:45, 7:15, 9:45 Mon-Thu 7:15, 9:45

**STEP UP** (PG) Fri 4:40, 7:10, 9:50 Sat-Sun 1:40, 4:40, 7:10, 9:50 Mon-Thu 7:10, 9:50

**TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY** (PG, coarse language, not recommended for young children) Fri 4:30, 7:00, 9:40 Sat-Sun 1:30, 4:30, 7:00, 9:40 Mon-Thu 7:00, 9:40

**BARNYARD THE ORIGINAL PARTY ANIMALS** (G) Fri 4:50, 7:20 Sat-Sun 1:50, 4:50, 7:20 Mon-Thu 7:20

### NORTH EDMONTON CINEMAS

1000-100 Ave. 461-0100

**BORATI** (14A, coarse language, sexual content, crude content, not recommended for children, no passes) Daily 12:40, 3:00, 5:30, 8:10, 10:30

**FLUSHED AWAY** (G, no passes) Daily 12:00, 1:00, 2:10, 3:10, 4:15, 5:20, 6:20, 7:30, 8:45

**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE** (G, no passes) Daily 12:30, 2:50, 5:10, 7:40, 10:00

**THE QUEEN** (PG) Daily 12:55, 3:30, 6:50, 9:20

**SAW III** (18A, gory scenes, brutal violence) Daily 1:50, 4:50, 7:50, 10:30

**CATCH A FIRE** (14A, violence, mature themes) Daily 9:40

**FLAGS OF OUR FATHERS** (14A, gory scenes) Daily 12:30, 3:50, 6:55, 10:05

**FLICKA** (G) Daily 12:20, 2:40, 5:00, 7:20

**MARIE ANTOINETTE** (PG) Daily 1:30, 4:20, 7:10, 10:15

**THE PRESTIGE** (14A) Daily 1:10, 4:10, 7:15, 10:20

**MAN OF THE YEAR** (PG, coarse language) Fri-Sat Mon-Thu 1:40, 4:30, 7:00, 9:55, Sun 1:40, 9:55

**THE GRUDGE 2** (14A, frightening scenes) Daily 8:20, 10:40

**THE DEPARTED** (18A, coarse language, violence) Daily 12:10, 3:20, 6:45, 10:10

**OPEN SEASON** (G) Daily 12:15, 2:30, 4:40, 6:4





# Funny film gets a little sidetracked, but, hey, the writers are *Only Human*

OMAR MOUALLEM / [omar@vuwweekly.com](mailto:omar@vuwweekly.com)

The meet-my-parents romantic comedy has been attempted before, but never with such grounds for controversial humour. *Only Human* is about a Spanish-Jewish girl bringing her Palestinian boyfriend home to meet her family for the first time. Like *Guess Who's Coming to Sabbath*, or *Meet the Jews*.



THIS IS OK

To squash any preconceived notions her family may have about her new man, Leni has told them that he is Israeli—which is not a lie, according to his passport. She has prepared her boyfriend Rafi even less, because nothing can prepare him for the psyche ward that he is about to enter.

Given the genetic quirks of her family, it's a surprise that Leni turned out half-sane. She has a virginal mother, a nymphomaniac older sister, a pretend-pregnant niece, a little brother who is going through an Orthodox Jew phase, and a blind knife-wielding grandfather who killed four Arabs in the Spanish War of Independence.

Psychotic or not, they all welcome Rafi lovingly until the P-word (Palestinian) drops. Immediately the dynam-

COMEDY

FRI, NOV 3 & SUN, NOV 5 (7 PM);  
SAT, NOV 4 & MON, NOV 6 (9 PM)

**ONLY HUMAN**

WRITTEN & DIRECTED BY DOMINIC HARARI,  
TERRA FILMS

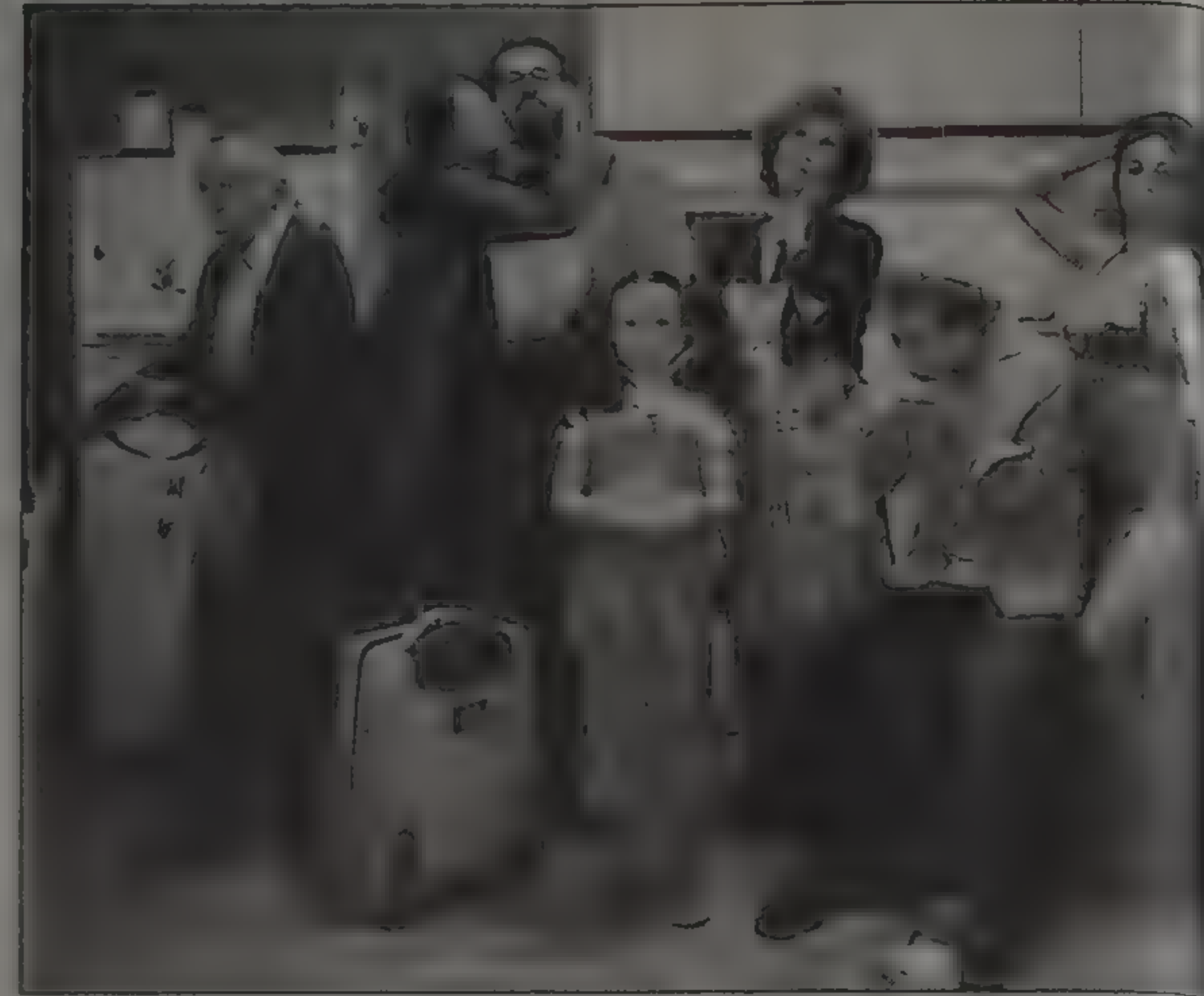
STARRING GUILLERMO TOLEDO,  
MARIÁN AGUILERA, MARÍA BOTTO  
METRO CINEMA, \$8

ics change, but just as quickly take a backseat to an overwrought B-plot

**WHILE TRYING TO OPEN** a bucket of soup (yes, soup comes in a bucket, apparently), Rafi accidentally lets the bucket slip out the window and kills a man who might be his future father-in-law. He tells Leni and her immediate reaction is "let's have sex." Hey, I said she was half-sane, and if it's any justification, she doesn't know that the body is her father.

*Only Human* is funny—very funny and very shameless. It has a way of making awkward moments, like being felt up by grandpa, miraculously more awkward. However, it does not apply this tenacity to its original concept: a Muslim and Jew in love.

Sure it has a Muslim joke here, a terrorist joke there, but with my personal Muslim upbringing, I'm familiar with the plethora of laughter to be drained from the religion, its public



perception and its relations to other religions like ... I don't know, Judaism!

The main ingredient that made this recipe worth cooking in the first place, becomes just salt and pepper. There is a forced argument between the couple on Israeli-Palestinian hostilities, but it is over and solved faster than the 6-Day War.

Tensions are drained when the

twist is revealed prematurely in the second act. We learn that papa was killed by the soup, just knocked and is now a wandering amn convinced that a prostitute is his

I never said this movie was a knee-slapper, but it is as if the bucket of soup was dropped on the head, and now it's wandering around unsure of what it actually is. ▽

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**NIGHT OF THE LIVING DEAD 3D**

**OPENS FRIDAY NOVEMBER 10TH**

CSA

LEGITIMIZED SLAVERY

legitimized slavery would be more overt, but otherwise little different, from the oblique racism that's trickled down into North American culture as the true legacy of those many decades of cotton-picked wealth.

The ad breaks in the faux-documentary drive this point sharply and brutally home. There's a teaser for the show *Runaway*, which follows cops arresting half-naked black men who are runaway slaves instead of just the criminals of *Cops*. An upcoming program is the Martha Stewart-ish *Better Homes and Plantations*. A commercial for two white cowboys builds up to the blatant racism that's hidden beneath such portrayals of the White West in our "real world," where, as CSA's closing credits appallingly reveal, Civil Rights may simply have brought us Civil Racism and ended the most visible ways to sell bigotry.



CSA's view, in the words of pro-historian Sherman Hoyle, is "slavery, like nothing else, is what defines us, shapes us, as a people and a nation."

Slavery makes labour cheaper, increases profit; the CSA only increases ways with Nazi Germany in the over their proposal of genocide because death wastes good labour. Soon after, African leaders sell out their own people for money-papered bottom line. For eugenics culture (labelling slaves as "dropouts") to a White House bent on increasing Central and South American low-wage, indentured states of servitude, this alternative present cracked but clear bell of non-liberalism.

Although CSA suffers slightly from the director's '60s nostalgia, since Canada as a haven for ex-slaves and CSA dissidents while romanticizing JFK, its attack on American capitalism is provocative, disturbing and powerful satire.

CSA still uses black people as pawns for its satire, but that's not as near as bad as a condescending, ethnocentric white America where men and women are still reduced to easy stereotypes, whites are historically re-presented as saviours of blacks, and the glittering, fluffy side of the American Dream still shows the rotten seeds of prosperity with Katrina has already revealed in the most dangerous modern-day freedom may be our smug assumption of progress and tolerance. ▽





## Rutledge courts *The Devil on a Bench* for his second coming

BY MIMI RO / eden@vuweekly.com

Justin Rutledge is driving through Toronto when he answers his cell phone. Despite my offer to call him later, he's ready to talk now, so he pulls over, stopping in a parking lot before admitting that he's in a pretty sketchy area of town and the parking lot is of the particularly sketchy variety. In a way, though, it's sort of fitting that the interview is done on the road in a well, colourful locale, considering that Rutledge's songwriting is infused with a real sense of place, not to mention the thriving characters that inhabit his world.

"I tried to definitely give the [new] record some cartography," Rutledge explains. "It's a very character driven record, and all those characters are supposed to intertwine Tarantino-esque."

While Rutledge's lyrics are wrought with revealing layers, it's the music that brings his characters to life. When he first set out to record his sophomore album, he spent a year working the songs, relying on favours to finish the disc. Then, he scrapped it because he disliked the songs, but because he wasn't satisfied that it was the right step for him to take at that point in his career.

"I thought a sophomore album should have just a bit more of an assured sense about it," he says. "A second step forward should be a step up the ladder as opposed to just

**PREVIEW** THU, NOV 9 (7:30 PM)  
**JUSTIN RUTLEDGE**  
 WITH THE JIM CUDDY BAND  
 WINSPEAR CENTRE, \$29.50 - \$37.50

asserting your presence. You're not just saying, 'hey, I'm still here. You're saying, 'hey I'm here and I've challenged myself and I've hopefully done something that I haven't done already.'

"I still think the songs are charming and there's definitely some good material on there, which I will go back and rework," he continues. "I just thought that ditching those tunes and writing a whole new record would throw me off balance and really force me to come up with a new mantra towards songwriting and recording."

**WITH THAT IN MIND**, Rutledge headed back into the studio, this time spending a relatively brief eight days laying down *The Devil on a Bench* in Stanley Park, the album that he's touring behind now. The recording happened so quickly because Rutledge imposed a recording deadline upon himself so that he had to work outside of his comfort zone, digging deep to discover hidden gold in the music.

"If we didn't get it by the third take we'd move on," he recalls. "We didn't really have any preproduction, so we'd just get together in the smoking room, and I'd play the tune a couple

of times for them. So there's this energy, this hesitancy almost. Everyone is paying extremely close attention to what the others are doing, so there was a cautious quality in the studio."

That cautious quality manifested itself in the music, specifically in the restraint that slowly slips away in the undertow as the band weaves its way around and through Rutledge's tunes.

"What I told everyone was, 'we have all these great musicians in the room, but don't play,'" he says. "'because when you do, it's going to be really beautiful.' There's definitely a minimalist approach to the recording so when those guitar parts do come in, or the organ parts do come in, they really resonate with the listener."

Rutledge's approach to the album all comes back to his desire to go somewhere new with his second album, without neglecting where he came from. He worked with some very traditional bluegrass and country elements on his first album, and he doesn't abandon those things entirely with this one. It's just that, according to Rutledge, the songs on the new album are a bit more refined and defined, while the urgency of the recording keeps them from ever becoming too comfortable.

"You can't get complacent," Rutledge says, before confessing, "I worry about that, but I don't think I will. I'm too insecure of a human being to ever become complacent anyway." ▼

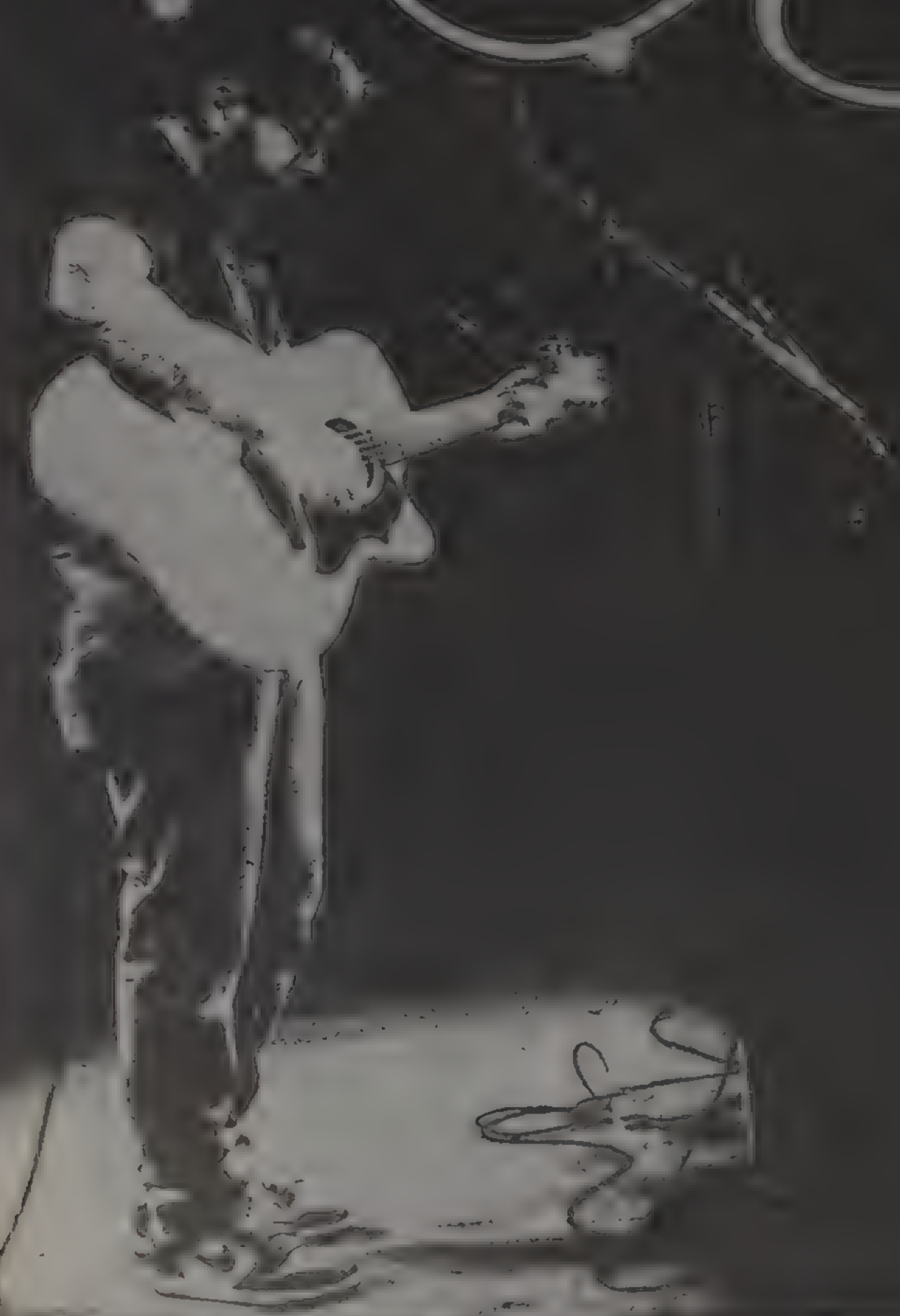
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# Classic 5's Jurassic 5 MCs in the flesh

ADSSITER / sheena@vuweekly.com

Appearing as relatively modest rappers—an idea that is increasingly becoming an oxymoron in a genre that now hails the rapper as its poster-child—Classic 5's lack of flashy jewelry and their lyrical style doesn't place them in the current world of hip hop, more refreshingly, in the world of classical hip-hop style that started to take off nearly 30 years ago.

While being raised on a healthy dose of gangsta rap, the members of Classic 5 would rather pay their homage to the humble origins of hip hop music rather than the newly minted sub-genre of gangsta rap. "Hip hop wasn't always gangsta," Classic 5's Chali 2na over the phone from Paris, his unmistakable deep and booming. "We saw hip hop born [in the late '70s and '80s], and we fell in love with it from the beginning."

Coming together in the early '90s, three members from Unity Crew and three from Rebels of the South, Jurassic 5 found their niche as a five-piece entity when the two crews merged on the track "Unified Front."

**THEIR FORMATION**, the group—composed of five members since the amicable departure of DJ Kwest—has released four full-length albums, their latest being this year's *Feedback*, and has performed in



**PREVIEW** THU, NOV 2 (7 PM)  
**JURASSIC 5**  
WITH RHYMEFEEST  
EDMONTON EVENT CENTRE, \$30

festivals like the Vans Warped Tour and Lollapalooza.

However, their success hasn't always been a smooth ride. In 2000, the group suffered a shocking setback that forever changed their perspectives on both personal and professional life.

While on the Vans Warped Tour,

the group was involved in a tragic bus accident when passing through Nashville, Tennessee. Fortunately, no members received any disabling injuries, but 2na now has a permanent metal plate in the back of his head resulting from the bus's rollover.

"[The accident] affected us in ways that can't be seen, as well as ways that can be seen," 2na says with compassion. "We aren't immortal. The time we're given is not something we're guaranteed or promised; it's a gift. We can blink and it could all be over." ▽

# Meat scented air fresheners? With spandex and body hair? Yum ...

PHOTOGRAPH BY / bryan@vuweekly.com

As far as internet sensations go, Canada is seriously behind the ball. Everybody's favourite internet legend, Borat, is British, that Star Wars kid is probably American, nobody cares where Lemon Nuts came from. That shit's disgusting. All that is changing with **Sons of Butcher**. Currently gaining in popularity with the entire world thanks to YouTube, Sons of Butcher is a show that appears on cable in Canada to an appreciative audience. Documenting the trials and tribulations of some brothers who inherit their father's meat packaging business while trying to rock out in a world where, at the same time, Sons of Butcher was recently awarded a spot on the most popular website, MySpace, in the voting of their fans. "We have a lot of crazy dedicated fans," explains Ricky Butcher. "You can only vote once a day, but I'm sure people must have used fake addresses to vote more."

**THEIR CARTOON BAND** might seem a little strange (though I did see the Teenage Mutant Ninja Turtles concert around 1991), but Butcher explains that the group ensure their costumes match the



**PREVIEW** WED, NOV 8 (8 PM)  
**SONS OF BUTCHER**  
WITH LEFTNUTT  
NEW CITY SUBURBS, \$10 - \$15

show and that the way the cartoon is presented, with live actors heads on cartoon bodies, also helps.

"Our costumes are exactly like the ones in the show," he brags while mentioning the words "spandex" and "body hair" a few too many times for comfort. "Plus I think the video heads help; if it was just cartoons, nobody would care."

As one might expect, a Sons of

Butcher show is unlike any other. Apart from the—and I'm shuddering while typing this—spandex and body hair, Butcher explains that the show will feature deli trays and other delightful non-vegan friendly snacks, as well as a few surprises.

"You'll definitely walk out with a meat scented air freshener," he says. "I don't think you can get that anywhere else."

As for what fans should do to prepare themselves for the onslaught expected from these meat-cutting rockers? Butcher makes it simple: "Just bring your appetite." ▽

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## CLASSICAL

CONVOCAION HALL Roger

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Flyboy

THE ROOST All Request Dance

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND

SPORTS WORLD INDIAN AND

STOLL'S Top 40, R&amp;B, house with

STONEHOUSE PUB Top 40 with DJ

TYPICAL AFTERHOURS

URBAN FRAT All New Funkton

WUNDERBAR Featured DJ and

Y AFTERHOURS Foundation Fridays

SAT  
LIVE MUSIC

ATLANTIC TRAP AND GULLY

BLACK ONE ROSSBASE

BLUE CHAIR CAFE The Snoots

CASA EDMONTON

CASINO YELLOWHEAD Samantha

DRUID (JASPER AVE) Open stage

EDMONTON EVENTS CENTRE

EDMONTON NATIVE FRIENDSHIP

EDMONTON NATIVE FRIENDSHIP

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ON THE ROCKS Monkeys!

RETAIL PLACE

SIDETRACK CAFE CHET

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# SUN LIVE MUSIC

- ATLANTIC TRAP AND GILL** Open stage with Duff Robinson 8pm
- BLACK DOG FREEHOUSE** Live open jam
- BUND PIG PUB AND GRILL** Live open jam
- CASINO AND JAMES TEA** S. O'PPE
- CELESTINE AND ANCHOR PUB** Live open jam
- JASPER'S PUB** Live open jam
- KINGSTON PUB** Live open jam
- LYRA'S** Live open jam
- ON THE ROCKS** Live open jam
- STARS PUB** Live open jam
- THE ROOST BAR AND GRILL** Live open jam
- WINSPEAR CENTRE** Live open jam

## CLASSICAL

- BLUE CHAIR CAFE** Ernst Burs and Tanner Semple, 11am-2pm
- FESTIVAL PLACE** International Night Canada (world/classical) with Andrew White, Antonio and Perceino D'Agostino, 7pm
- MCDUGALL UNITED CHURCH** Celtic Brass Musk Mill Creek by Band, 3pm, \$17 (adults/\$13 (youth/senior) at TIX on the Square
- ROY TRINITY ANGLICAN** Church, 8pm, \$12/\$10

## DJS

- BAR WILD** Bar Gone Wild Mondays, Service Industry Night, no minors, 9pm-2am
- BLACK DOG FREEHOUSE** Polar Mondays with DJ Penny Tenny, Woodtop Reggae, hip hop, funk with DJs Special Ed, Culture Shock
- BUDDY'S** Ashley Love and DJ T

## DJS

- BACKSTAGE TAP AND GRILL** Industry Night with Atomic Improv, Jamecki and DJ Tim
- BUDDY'S NIGHTCLUB** Rotating drag shows with Mz Bianca and Mz Mandy, 8pm, \$10 (door), \$15 (cover)
- HALO** Live open jam
- NEW CITY LIKVID LOUNGE** Rub Dub Unites Again, DJ Jebus and DJ Boudry, 8pm, \$10 (door), \$15 (cover)
- THE ROOST** A fabulous Drag show every Sunday featuring Hostess Connie Lingua, rotating guests, singers, drag Queens, \$2, free pool
- STOLL'S** Stoll's House Arrest with Johnny Jangirous, Andy Inertia guests
- URBAN FRAT** All New Urban Ladies Night Sundays with live music, Game, Weapon X and Babygirl, Grand Opening Weekend, 10pm (door), \$8
- VELVET UNDERGROUND** Where It's At Sundays DJ Fite, Propa 2 Live DJ's
- WUNDERBAR** Trance, dance and rave styles with DJ Regan and Co

# MON LIVE MUSIC

- LB'S PUB** House band, 9:30pm-1am, no cover
- NEW YORK BAGEL CAFE** Marco Claveria (samba to Bolero) every Monday
- PLEASANTVIEW COMMUNITY HALL** Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Time Fiddlers Society, 7pm
- SIDETRACK CAFE** Maverick Mondays, Open Stage with Ben Spencer, 9pm, no cover
- TAPHOUSE** Monday Live with Big Tickle, 8:30-11:30pm, no cover

## CLASSICAL

- CONVOCAION HALL** Music at Noon: Student recital series, 12pm, free

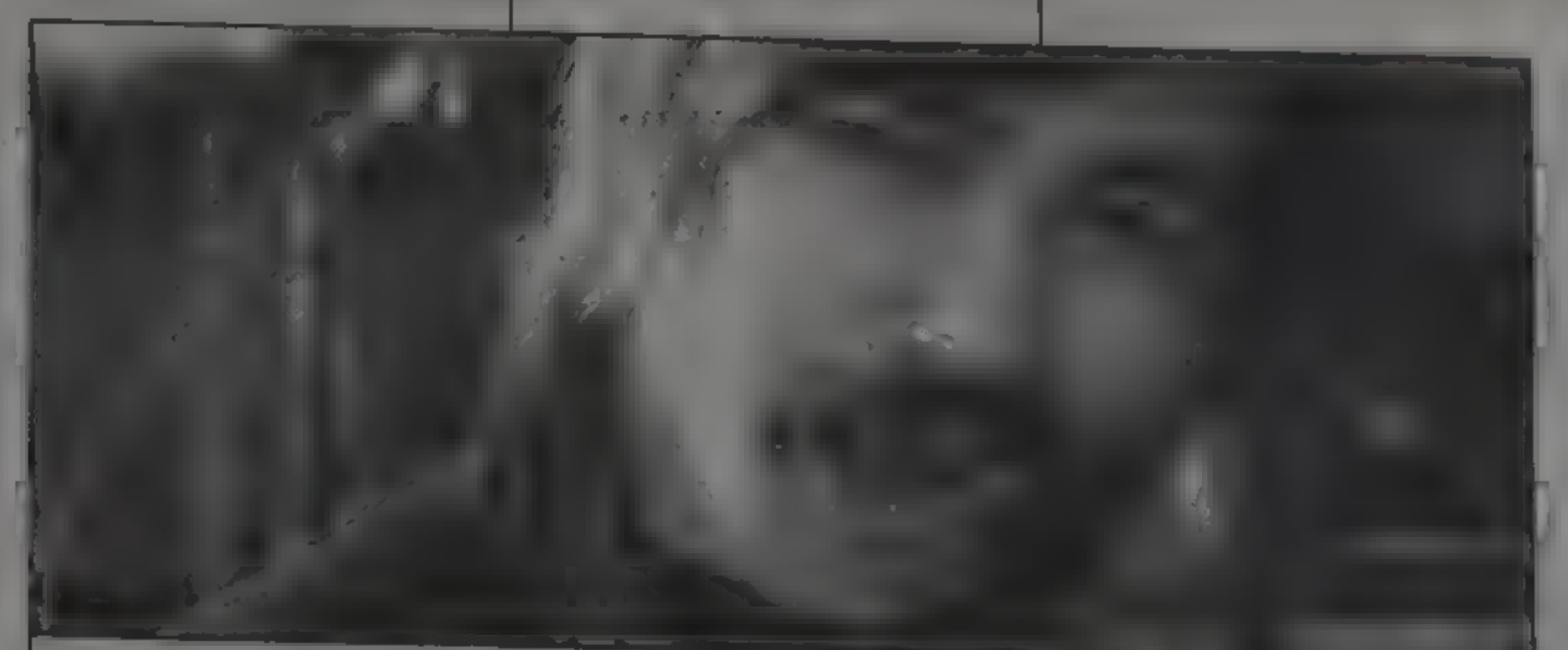
## DJS

- BAR WILD** Bar Gone Wild Mondays, Service Industry Night, no minors, 9pm-2am
- BLACK DOG FREEHOUSE** Polar Mondays with DJ Penny Tenny, Woodtop Reggae, hip hop, funk with DJs Special Ed, Culture Shock
- BUDDY'S** Ashley Love and DJ T

- NEW CITY LIKVID LOUNGE** Make it Munchie Mondays, House with DJ Dusty Grooves, guests
- O'BRYNE'S** Best local musical talent with DJ Angus

- NEW CITY LIKVID LOUNGE** The In Kraut, Mod R&B, Northern Soul, '60s Garage, and Mod Revival with Dr. Erick
- SAPPHIRE RESTAURANT AND**

- SIDETRACK CAFE** The Line Atlantic Red Hot Dancers, The Difference, 9pm, \$5 (door)
- WILD WEST SALOON** Dooty Parenteau



PREVUE / WED, NOV 8 (9 PM) / THE DIFFERENCE / THE SIDETRACK / \$5 What's 'the difference' between this band and any other band you might ask? The best fucking moustache in town that's what

# TUE LIVE MUSIC

- BUND PIG PUB AND GRILL** Open stage with Mark Ammar, 9pm
- DRUID (JASPER AVENUE)** Open stage with Chris Wynters and guest
- EDMONTON EVENTS CENTRE** David Lee Roth, 7pm (door), \$12 (adv) at TicketMaster
- LEGENDS PUB** Open jam hosted by Gary Thomas
- NEW CITY LIKVID LOUNGE** The Mahones, guests, no minors, \$10 (adv)
- SHAW CONFERENCE CENTRE** Gon Drills, Tomi Swink, 6:30pm, \$45 at TicketMaster
- SIDETRACK CAFE** Mapping Time Escape, The Februarys, Sleeping Girl, 9pm, \$7 (door)
- YARBIRD SUITE** Jam session every Tue, Dan Davis Quartet, 8:30pm (door), 9pm (cover), \$2

## CLASSICAL

- FINE ARTS BUILDING 1-29** Choral Literature: Robert Sund (visiting artist), 9:30-11am, free
- JUBILEE AUDITORIUM** Wolfgang Amadeus Mozart's Don Giovanni, Edmonton Opera Chorus and the Edmonton Symphony Orchestra, sung in Italian with English subtitles, 8pm, tickets available at TicketMaster

## DJS

- BUDDY'S** Free pool and tourney, DJ Arrowchaser
- ESMERALDA'S** Top 40 country, R&B with DJ Foreplay, DJ Jimmy
- FUNKY BUDDHA** (Whyte Ave) Latin

## LOUNGE

- SPORTSWORLD ROLLERSKATING DISCO** Retro Night, music flash backs from the '50s, '60s, '70s, '80s and the '90s, 7pm-11pm, \$4 (rental)

- VELVET UNDERGROUND** TrainWreck Tuesday Punk Rock, 8pm (door), 9pm (cover)
- WUNDERBAR** Hipster Twister with Twister Board and DJs

# WED LIVE MUSIC

- ATLANTIC TRAP AND GILL** Open mic with Duff Robinson, 8pm
- BLUE CHAIR CAFE** Cat, Jinks and Jay, 8pm
- COOK COUNTY SALOON** Craig Montz, CFB kick off party, 8pm, \$10
- COWBOYS** Bret Michaels (of Poison) with guest, 7pm (door), no minors, \$4 (adv) at TicketMaster
- ELEPHANT AND CASTLE-WHYTE AVENUE** Acoustic, blues, folk, and more, 7:30pm, \$2
- FODDER'S ROOST** Little, 7:30pm (door), \$2
- LEVEL 2 LOUNGE** Open mic
- METRO CLUB AND BILLIARDS** The Metro World Beat Band with Enrique
- NEW CITY LIKVID LOUNGE** Sons Of Butcher Tour, Left Nutt, The Great Orban, no minors, \$10 (adv) at Megatunes, Blackbyrd, Freecloud, New City/\$15 (door)
- O'BRYNE'S** Chris Wynters and friends, 9:30pm, no cover
- PLEASANTVIEW COMMUNITY HALL** Acoustic Reggae Jam, Presented by the Northern Bluegrass

## WINSPEAR CENTRE

- Edmonton, 7pm-10pm, \$12 (adv), \$15 (cover) at Winspear box office

## CLASSICAL

- MCDUGALL UNITED CHURCH** Music Wednesdays at Noon, John Mahon and Jeff, 12pm, \$10 (door), \$15 (cover)

## DJS

- BACKROOM VODKA BAR** Live open jam
- BLACK DOG FREEHOUSE** Live open jam
- BUDDY'S** Hump day with DJ's, 8pm-11pm
- FEVER NIGHTCLUB** Live open jam
- HULBERT'S** Live open jam
- LEGENDS PUB** Hip hop/R&B with DJ Spincycle
- NEW CITY LIKVID LOUNGE** Robot DJ, 3000
- NOOD DIAMOND'S** Live open jam
- RED STAR** Live open jam
- STANDARD** Live open jam
- STOLL'S** Wild Che, 8pm-11pm
- VELVET UNDERGROUND** Live open jam
- WUNDERBAR** Round one Dancehall and old school rap with DJ Toma and Aminder Broun

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**THURSDAY NOV 02**

**ONCE JUST**

**FRI & SAT NOV 3-4**

**EXIT 303**

NOVEMBER 7 JACKSOUL SHOW HAS BEEN CANCELLED

**WEDNESDAY NOV 08**

**SIDE STEP FATE**

**Plus 3 SCISSORS**

**THURSDAY NOV 09**

**KEATING**

WITH JOSHUA'S HABIT

**FRI & SAT NOV 10-11**

**ROSCO & THE FRENCH TICKLERS**

**ABSOLUT NIGHT**

3 drinks until 12

Insomn' Specials

Shower Specials All Night

**ABSOLUT FRIDAYS**

Absolutely Fabulous

**SHOW STUDENT ID NO LINE & NO COVER! BEFORE 11:00 PM**

ON SALE SATURDAY

**Jakalope**

**NOVEMBER 28 THE POWERPLANT**

UNIVERSITY OF ALBERTA CAMPUS - DOORS 7 PM - ALL AGES/LICENSED

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ALSO AT MEGATUNES, UASU INFO DESKS AND POWERPLANT

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1991

SON OF BUTCHER


DELUXE

WEED NUTS

WED NOV 18

THE GREAT ORBAX

**NOVIO**  
**ELECTRO 6/8**  
**THE**  
**RUBBER**  
**MAIDS**  
**THE**  
**CASANOVA**  
**PLAYBOYS**



**KELLY  
AND THE  
KELLY GIRLS**

...sacks a stolen car  
"prison" much to his  
and original

**mid-elle  
Rodriguez**

**CASANOVA  
PLAYBOYS**

**NOV 15**

A black and white illustration. On the left, a hand holds a lit match, with a flame and smoke. A line of fire or smoke extends from the match towards a sign. The sign is rectangular and reads "ELECTRIC 8/8 NOV 10". The sign is attached to a chain-link fence. In the background, there is a building with a sign that reads "DANGER! DANGER! HIGH VOLTAGE!". The overall style is graphic and somewhat abstract.

NOV 22

AXIOMATIK

BOMBERS

Deadline

QUEENS

ES

STILL HERE

ROMANTICS  
 SPECIAL  
 DEC 01  
 WWW.MOVIECLIPS.COM

DEC 03

NEW MODEL ARKWAY

Stick Figure

NEW CITY

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NEW  
CITY  
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CON



# Dream is real for this wonder kid

ERIN BIRTLES / bryan@vuweekly.com

Since its inception, Kristin Cheung's production company Van-ity has been the place to catch up-and-comers before the rest of the city/country/world even hears about them.

Cheung's finger is on the pulse closer to the heart than anyone's, and that's why when I saw one of her posters advertising a young band named **Daniel Moir**, whom I'd never heard of, I had to find out more. Cheung describes Moir as a 16-year-old wonder kid. His songs are straightforward enough to be appreciated by almost everyone, with haunting vocals and filled to the brim with sincerity. Moir is no child prodigy, however; he says he only started playing music three years ago.

"I STARTED PLAYING the drums but I realized I'd be better as a guitar player," he says of his musical training. "It always leads to songwriting and songwriting to singing."

His songwriting is significantly better than one might expect for someone both so young and with so little experience. Moir says his songs are influenced by his life and his thoughts, but that his favourites come to him in a peculiar way.

"Most of my songs come from that state between sleep and awake," he explains. "I have to wake up and grab a guitar real quick."



PREVIEW

FRI, NOV 3 (7 PM)  
**DANIEL MOIR BAND**  
WITH CHET, CITY STREETS,  
HILLS LIKE WHITE ELEPHANTS, AWAY RIO  
ORTONA ARTS BUILDING (9722 - 102 STREET),  
\$8 (ALL AGES)

Moir plans to be wide awake when he and his band have the chance to open for well known

national and local artists. Other than that, he says, his group is working on a five-song EP that they plan to have out soon, as well as a possible tour this summer.

"Corin [the group's drummer] has pretty much a whole studio in his basement," Moir says. "We're just recording and changing things and getting it all ready." ▼

**mobile**

## Top 10 Ringtones

- 1) **Smack That**  
feat. Eminem  
Akon
- 2) **Lips of an Angel**  
Hinder
- 3) **Sexy Back**  
Justin Timberlake
- 4) **White & Nerdy**  
Weird Al Yankovic
- 5) **Maneater**  
Nelly Furtado
- 6) **Ridin'**  
Chamillionaire
- 7) **Halloween Theme**  
Halloween
- 8) **Thunderstruck**  
AC/DC
- 9) **Money Maker**  
feat. Pharrell  
Ludacris
- 10) **Shake That**  
Eminem

Go to Virgin Mobile's source for what's hot on your mobile phone. Check back often so you don't get caught with last week's ring-tone.

[virginmobile.ca](http://virginmobile.ca)

memphis & Panurge • live • Nov. 5th • Edmonton • The Starlite Room



**RADIO REBELLION**

**NORMA JEAN**  
BETWEEN THE BURIED AND ME  
FEAR BEFORE THE MARCH OF BLAMES  
MISERY SIGNALS  
FULLY DOWN  
CONFESSION

**NOVEMBER 12 - STARLITE ROOM**  
DOORS 8 PM - ALL AGES - TIX: UNIONEVENTS.COM, TICKETMASTER CA 451-8000, MEGATUNES, FS (WEM), BLACKBYRD & FREECLOUD

**Philosopher Kings**

**NOVEMBER 24  
STARLITE ROOM**  
DOORS 8 PM - 18+ ID REQUIRED  
TICKETS ALSO AT MEGATUNES

**MR. LIF**  
WITH GUESTS

**22 NOVEMBER  
STARLITE ROOM**  
DOORS 8 PM - 18+ ID REQUIRED - TICKETS AVAILABLE AT UNIONEVENTS.COM, TICKETMASTER CA 451-8000, MEGATUNES, FS (WEM), BLACKBYRD & FREECLOUD

**THE DEARS**

**IN CONCERT**  
**SATURDAY NOVEMBER 25  
STARLITE ROOM - EDMONTON**  
DOORS 8 PM - LICENSED  
UNIONEVENTS.COM [ticketmaster.ca](http://ticketmaster.ca)  
CHARGE-BY-PHONE 451-8000, MEGATUNES, BLACKBYRD & LISTEN

**WINTERSLEEP**

**NOVEMBER 30 - STARLITE ROOM**  
DOORS 8 PM - NO MINORS  
TICKETS AT MEGATUNES, BLACKBYRD, LISTEN

**FEAR FACTORY**

WITH SUFFOCATION, HYPOCRISY & DECAPITATED

**DECEMBER 1 - STARLITE ROOM**  
DOORS 7 PM - NO MINORS  
TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM), FREECLOUD  
PRIVATE CLUB - MEMBERS & GUESTS

**TRAIL OF DEAD**  
**THE BLOOD BROTHERS**  
BROTHERS AND SISTERS

**DECEMBER 12 - EDMONTON EVENTS CENTRE**  
DOORS 7 PM - ALL AGES - TIX: MEGATUNES, BLACKBYRD, LISTEN

SONIC 102.9 PRESENTS THE UNION'S SECOND ANNUAL

**Jingle Bell Rock**

**POPEED & CAMBRIA - AT THE VU**  
**FALL OF TROY - TEN SECOND EP**

**FRIDAY DECEMBER 15, 2006**  
**SEAW CONFERENCE CENTRE**  
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**VIEW / SUN, NOV 5 (7 PM) / STORYBOARD / WITH MEMPHIS, PANURGE / STARLITE, \$10** With one album already under their collective belt, local atmospheric rock band Storyboard recently signed to Vancouver's Submerged Records just in time to start recording their second disc with Terry Tran at the controls. The members all agree that Storyboard has always been an experimental group, and they're out to push themselves even further on their sophomore album. "We're taking a different approach," explains multi-instrumentalist Christine Hiltz. "We're writing in the studio and making it more of a studio album than something that we could theoretically just go and perform live." Singer/guitarist Nano Uribe adds that their goal is to realize the potential of the music by adding as many tracks as necessary to make the songs sound perfect. While they'll be using plenty of layers on the new album, you can still check out what they sound like as a four-piece live when they open up for Memphis and Panurge at the Starlite. —EDEN MUNRO / eden@vancouverweekly.com

**VIEW / SUN, NOV 12 (9 PM) / MAX GRAHAM / THE ULTRA LOUNGE** There aren't a whole lot of international superstar DJs coming out of Canada, so it's always a special treat when Montréal-based Max Graham comes to town. The last time Graham was here in April, he told *Vue* that spring was the perfect time to go and see DJs, since he'd just returned from attending the annual Winter Music Conference, where artists and industry professionals mix and mingle in Miami, sharing ideas and music. Now he's heading back out on their own to get the dance floor moving. Guess we'll just have to wait and see how he does with his upcoming November date back here. Who knows, maybe the snow will inspire Graham to spin the poetic. —EDEN MUNRO / eden@vancouverweekly.com



All right. All right. Mother of God. I want a big rally this period. A big rally. We're losin'! Teamwork, guys. More teamwork. They're buryin' us alive! Eddie Shore? Oh, piss on Eddie Shore. Old-time hockey? Piss on old-time hockey! You're blowin' it! Boys. Every scout in the NHL is out there tonight with contracts in their pocket, and they're lookin' for talent, for winners! They come here tonight...to scout the Gladiators! The toughest team in the Federal League!

Not this bunch of...  
Pussies!



Hockey on the Underdog Big Screen...  
Plus, sometimes movies...  
and sometimes movies about hockey!

by Audg

MELIGROVE  
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&  
GOLDEN  
DOGS  
THE  
JUNCTION



THURSDAY NOV 9 AT THE POWERPLANT

ALL AGES LICENSED • DOORS 8:00PM • \$10 ADVANCE  
ADVANCE AT: 2147 BYRD, LISTEN, MEGATONES, THE POWERPLANT, SU INFO BOOTHS

Vandy VUE WEEKLY

some unyon recording artists



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Friday November 10th



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TONIGHT!



JURASSIC 5

WITH SPECIAL GUEST

cadence  
weapon

NOVEMBER 2  
EDMONTON EVENTS CENTRE  
(FORMERLY RED'S)

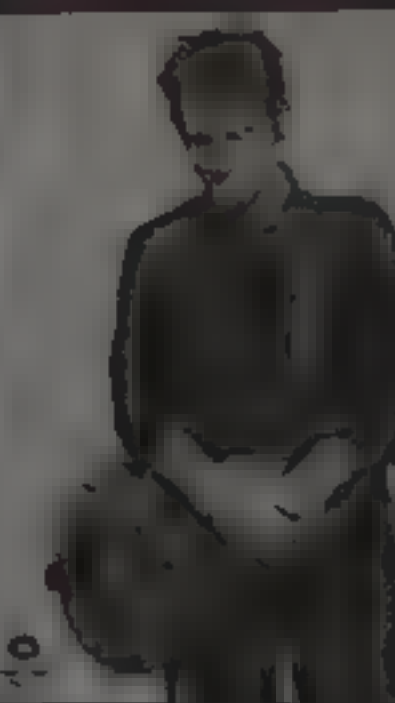
TICKETS ALSO AT BLACKBYRD MYOOZIK

TICKETS AT THE DOOR



NOVEMBER 9

The light that guides you home



Jim Carole  
with special guest  
Justin Rutledge

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THURSDAY!

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WITH SPECIAL GUESTS MAGNETA LANE  
NOVEMBER 9 & 10  
THE STARLITE ROOM

917  
BOUNCE

UPCOMING SHOWS

NOVEMBER 11  
THE STARS  
REXALL PLACE

NOVEMBER 12  
XAVIER RUDD  
FRANCIS WINSPEAR CENTRE

DECEMBER 1  
GUNS N' ROSES  
REXALL PLACE

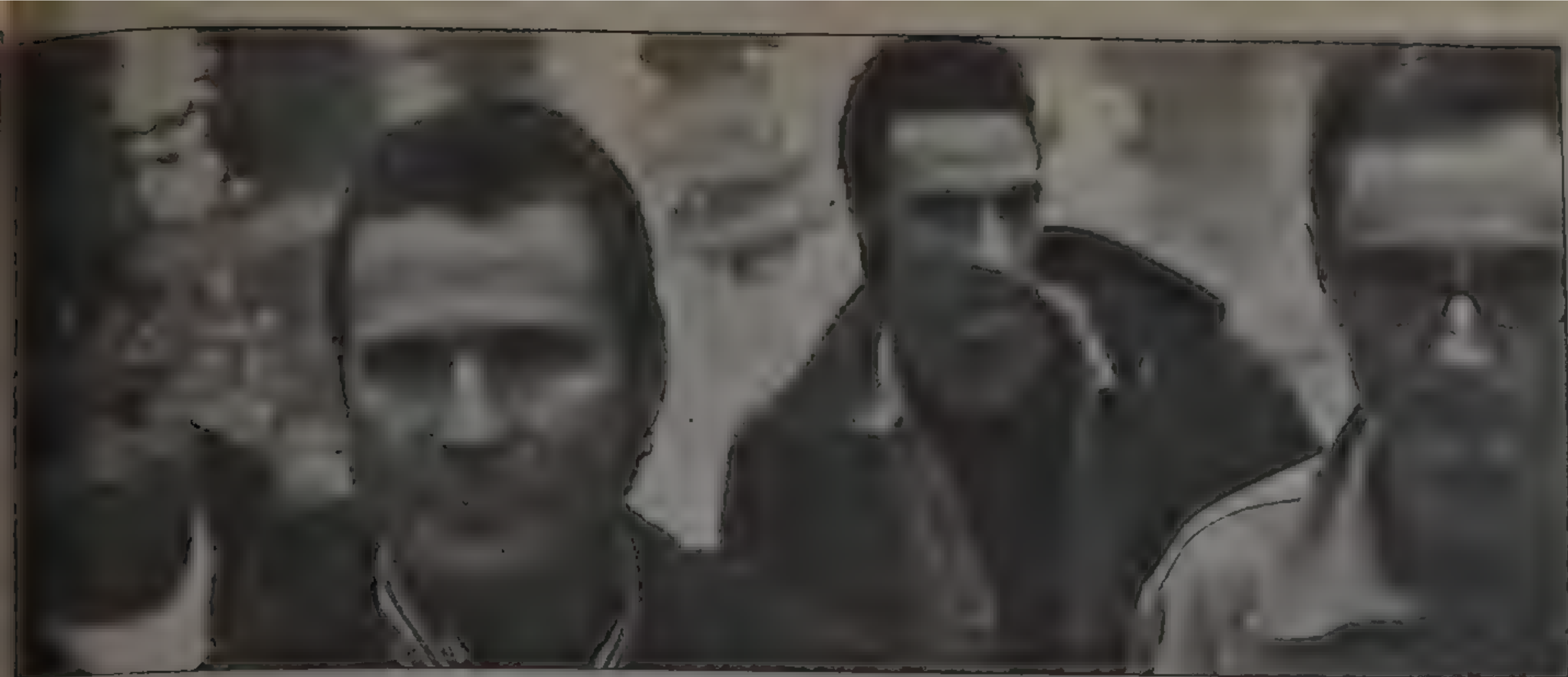
DECEMBER 7  
TOM CONWAY & HARVEY KORMAN  
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## They may be older and wiser, but they're still Subhumans

**BIRTLES / bryan@vancouverweekly.com**

Though more attention seems to be paid to Joey Shithead and DOA—partly because of theirevity, as well as Shithead's forays into biography—the **Subhumans** are equally important architects of Vancouver's punk scene and were instrumental in the rise of hardcore in Canada.

Giving themselves nicknames like Wimp, Wimpy and Normal, the Subhumans created punk heroes for those of us that weren't about to hit the B's in New York or Malcolm McLaren's SEX shop in London. Then they broke up.

Now, over 20 years after their last album, the Subhumans are back with a new album that marks a return to form for the band. *New Dark Parade* is filled with the same sort of politically themed material that marked the band's first go round, except that this time they seem even better.

Like "Normal" Graham admits that the album might seem a little more laid off, but they've got good reason to be, and besides, the band is

**PREVIEW** FRI, NOV 3 (8 PM)  
**SUBHUMANS**  
WITH GUESTS  
VELVET UNDERGROUND, \$10

still fun.

"The world is a little scarier than it was back then," he says, "but fun is what the whole thing is about; fun with a little bit of significance."

Graham goes on to explain the changes he's seen in punk since he and his friends decided to start the Subhumans back in 1978.

"When we started, punk was brand new," he says. "We helped invent it with all of the other people in the scene. Nowadays it's settled in as a subculture and people know what to expect of it."

For the new record, however, the band didn't want to play into people's notions of what made up a punk band, so they tried to summon the chaotic energy they felt when they first began making noise in someone's basement.

"I think there's a fair amount of continuity," Graham says of 1983's *No*

*Wishes, No Prayers* and the new record. "We were trying to use the same approach to music."

**AND WHILE** a small reunion happened in 1995, Graham didn't involve himself, even though he was an original member. Graham explains that the 1995 tour included no plans to stay together afterwards or to record new material and just didn't interest him.

"They were just doing the old material without being a real band," he says. "It wasn't as tempting as what we're doing now."

Graham admits that touring with men in their 40s is a lot more difficult than touring as young punks in their 20s ever was, but that the long nights, heavy gear and sickness is worth it.

"We've had the flu all across Canada," he says. "But it's tremendous fun. It's great to get back into a creative venue like this."

"I'm taking my vacation for the year to do this," he continues. "It's a lovely experience; I could have been on a beach in Florida, but I'm not. I'm here." ♡



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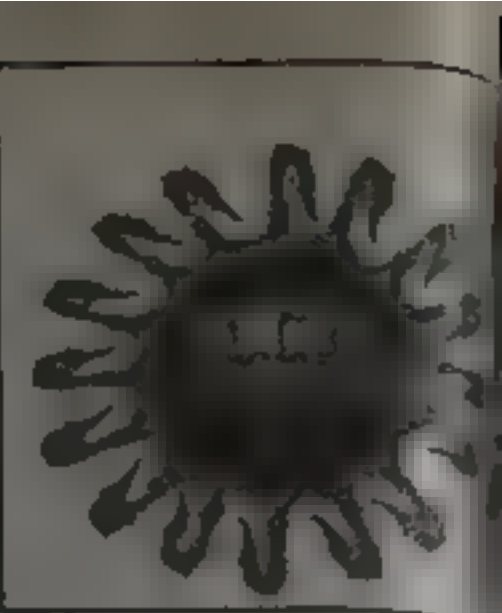
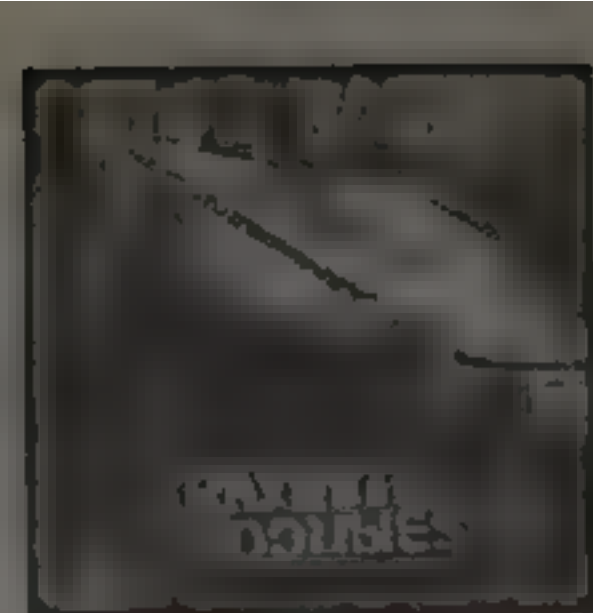
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ALBUM REVIEWS

# NEW SOUNDS



## WOLF PACK DAYS THIS CIVIL TWILIGHT (INDEPENDENT)

ROSS MOROZ / ross@vuweekly.com

**THIS ROCKS** Genres—that is, the catchy, oft-hyphenated labels applied to music for the sake of classification and organization—are meaningless. Utterly useless, too, not to mention generally confusing and usually completely without merit. Take “math rock,” for example. Sure, bands classified as such have some common elements—shifting time signatures, dissonant and sometimes atonal arrangements, less emphasis on lyrics and vocals—but come on, now: it’s rock. There are guitars and drums, played loudly. Pretty simple, really. All this classification bullshit is just that, really: either the music is listenable or not, and, sadly, rock of the “math” variety usually falls in the latter category.

Which is why, despite the general consensus of their fans (and themselves), I am hesitant to blindly classify the music of Edmonton’s This Civil Twilight as math rock. Sure, the requisite tonal dissonance is here, as is more starting and stopping than the number 9 bus at rush hour, and the lyrics certainly don’t follow conventional narrative-ballad standards. But, damn: it’s actually a pretty pleasant listen. Somehow, despite all its deliberate unmusicality, much of *Wolf Pack Days* is catchy, even toe-tappingly groovy. I mean, sure, it’s not the Bee Gees or anything, but especially compared to the younger, noisier, angrier and more purely math rock groups usually associated with the genre, This Civil Twilight are practically a pop act. Maybe it’s math pop? Post-math? Proto-emo-post-math-core? Man, I’m glad I don’t write about music that much anymore.

## THE BEIGE EDEN MUNRO (INDEPENDENT)

EDEN MUNRO / eden@vuweekly.com

**THIS ROCKS** What to do with the Beige? The Vancouver quintet’s songs defy easy categorization. They’re certainly too complex and jazzy to be considered pop, although songwriter Rick Maddocks has a serious knack for coaxing memorable melodies out of the near cacophony that the music occasionally swirls through.

“When I was dead the newspaper said nothing / Nada.” That’s how the album opens, like a distant voice calling out from the horizon. The delivery by Maddocks conjures up a rush of sadness, but then the band powers up and lifts the song into another realm, one where a little bit of hope shines down through the clouds. We’re not talking about unbridled happiness here, just a glimmer of something better along the way. The ability to capture moods in the music is not something that’s particularly easy to do (at least, not to do well), but the Beige pull it off, thanks to the skill and chemistry of the players involved. Included in those ranks is the inimitable Jon Wood, who excels on guitar whether he’s painting up the songs in an ethereal gauze here, or stripping it right down to the bone with Rodney DeCroo & the Killers.

Given all of that, let’s not try too hard to categorize the Beige. We’ll just say that Maddocks writes damn good songs that allow the band to take all sorts of twists and turns through interesting corners of the sonic spectrum.

## SLY & ROBBIE RHYTHM DOUBLES TAXI

JARED MAJESKI / jared@vuweekly.com

**THIS ROCKS** So what are you expecting to hear from a duo that played on nearly 200 tracks? I mean come on, I’m sure that after track 143 256, the idea must be running low. But for some reason, Jamaican musician/producer duo Sly & Robbie have still managed to amass an expansive collection of reggae, dub, dancehall and raga sounds fresh, fun and rousing.

Their 40th or 50th studio album, *Rhythm Doubles*, 18-tracks of reggae and dub collaborations. If this all had to be compared to a traditional Thanksgiving centerpiece, it would be a cornucopia. The album is a veritable horn-of-plenty, containing influences by a number of different genres and sub-genres of reggae.

“Bounce” pairs rare-these-days verses from Wyclef Jean with the possessed choruses of Bounty Killer. Along with “Party Hot” and “Steppin’ (which sounds a bit like Britney Spears’ “Toxic”), it just goes to show that the shorter the song title, the better the dancehall track it becomes.

For those who cotton more to dub, a track like “Heavy Load” is for you. And for those who enjoy sultry female island vocals, the talented Annette Brissett makes an appearance on “There For You.” With such a wide array of island music on *Rhythm Doubles*, there is sure to be at least one song in here for everyone, which makes this album rock!

## AMUTE THE SEA HORSE LIMBO FUSION

ALEX KONYE / alex@vuweekly.com

**THIS IS OK** Brian Eno, GSYBE, Jurg Papp and now aMute: these are some luminaries of ambient music. Ambient music’s gotten a bad rap lately. People can’t rock out to it, true, but with ambient and its bastard child muzak, we wouldn’t have the buffer to the awkward moments in elevators, waiting rooms. Also, you can’t have a rave party without a chill room of some sort to soften frenzy.

aMute doesn’t adhere to the strictly totally arrhythmic style of some of the more militant factions of the Ambient movement, preferring to mix in occasional chicka-chicka (minus boom), two-note guitar episodes of uninspiring lyrical treatments of everyday life amidst urban decay and the increasing speed of RAM. To get a good sense of the aMute “sound,” I organized an outdoor concert for last night like Do Make Say Think or Godspeed You Black Emperor and stand several hundred metres away from where the sound techs deem an acceptable range for paying customers.

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you feel in the music is like a  
restraining order, inex-  
keeping you away from the  
love

## SHIFTERS FOR SINNERS

eden@vueweekly.com

With the supposedly im-  
minent release of Guns n'  
Roses' long delayed *Chinese*  
(really, Axl swears  
coming before the end of this  
only be expected that we'll  
albums by bands who are  
vitalize on the same sort of  
rock 'n' roll debauchery that  
shifters were once kings of (that  
back about a decade or so, at  
am). At first glance, Montre-  
shifters seem to fit that mould.  
seem that they've welded a fiery  
rock 'n' roll with an epic  
Music for Sinners (that would  
them as Use Your Illusion-era  
copycats, I guess).  
are they really all that danger-  
they scare small children in  
treats? Are the women of the  
fighting it out to see who gets  
band first, second or at least  
third, no. Sadly, these guys don't  
sound like a third-rate Guns n'  
knockoff. They sound more like  
rd rate LA Guns knockoff. Yeah,  
fatal in a bad way and lamer  
a lame monkey. Considering just  
much this album sucks, it seems  
appropriate that porn "actress"  
graces the cover.

## Y DRAWN BOY IN THE UK

alax@vueweekly.com

Calling yourself "badly drawn"  
is inevitably going to come  
back and bite you in the bum.  
It's not cool to try and conjure  
of Burt Bacharach while the  
s still alive. That's bad form. It's  
to layer several tracks of your  
on a song, because people will  
that Enya produced your record  
sure you've shifted your demo-  
to 15-year-old supermoms with  
ey and spoon-fed taste. Have you  
get a guest spot on the *Oprah*  
hour?  
older, wiser Badly Drawn Boy is  
was cool in high school, but  
e (of *South Park*) reminds us  
the losers who go on to found  
er companies. Up until now,  
y on his charm, his touque  
d but if this is the sort of music  
to be releasing, he'll have to  
ng spectacular like live in his  
a year and emerge (with an  
er beard) a mumbling acolyte  
laine's and sing about illu-  
nd tricks and lost time.

# Some tips on NXNE from a jaded journalist

## MUSIC | ENTER SANDOR

STEVEN SANDOR  
distantreplay@vueweekly.com

The North by Northeast music festival, which gathers hundreds of bands from around the world in Toronto, is set to run from Jun 7 - 9 of next year.

So, why write about it in this week's column?

Simple. This is the week that NXNE opens itself up for submissions—and, if past festivals are any indication, there should once again be a large Edmonton-and-area contingent for the 2007 edition.

Andy McLean, the festival's direc-  
tor, said that more than 110 Edmonton  
bands have played NXNE since 2000.  
That's an average of about 15 per year.

NXNE is an industry schmooze-fest,  
but it's a lot more laid-back than other  
festivals like Canadian Music Week.  
While bands at NXNE don't generate  
the buzz of CMW, NXNE is a lot  
friendlier to concertgoers, who don't  
face the same killer lineups to try and  
get into venues.

But, if you're a young Edmonton band  
looking to put in an entry for NXNE (and  
if you are, the entry fee is \$25 per band  
until Dec 31—you just need to head to  
sonicbids.com and send your music to  
the festival organizers), keep these  
Jaded Rock Journalist thoughts in mind,  
as they might help you out if you get  
onto a NXNE showcase.

1) We all have friends across Cana-  
da. Wonderful. But, at festivals, out-  
of-town Canadian bands have a bad

habit of not only pointing out their  
buddies who drove in from Edmonton /  
Thunder Bay / Winnipeg / Your City's  
Name Here to see them, which is fine,  
but also of actually playing their set to  
their friends, and forgetting the rest of  
the audience, which is not so good.

2) Be on time. These things run on  
killer timetables. Band A, 9 pm, Band  
B, 10 pm, Band C, 11 pm ... right up  
until two in the morning. Don't try to  
be Modest Mouse and noodle for  
three or four minutes to make sure the  
tuning's right between songs. Accept  
that the sound guy is someone who  
treats you like here today, gone tomor-  
row. Just play. I saw a band noodle  
away, complaining about their tuning,  
putting itself 15 minutes behind  
schedule. That act lost three or four  
songs on their set. Since execs and  
the press plan their nights ("I have to  
see Television at 7 pm at the Phoenix,  
then I will go to the Horseshoe to see  
this hyped band at 9 pm, then drinks  
at 10, to the El Mocambo at 11 ...") a  
late set will just increase the chance  
that people will show up, see nothing  
on stage and leave.

3) Work hard to push your show. It's  
just like the Fringe; you get some pub-  
licity through the festival, but it's up to  
you to convince people why they  
should see your band. Get out to festi-  
val headquarters and spread the word.

Good luck. I hope to see you here  
next year. ♡

Steven Sandor is a former editor-in-  
chief of *Vue Weekly*, now an editor  
and author living in Toronto.

## HAIR | QUICK SPINS

WHITEY AND TB PLAYER  
quickspins@vueweekly.com

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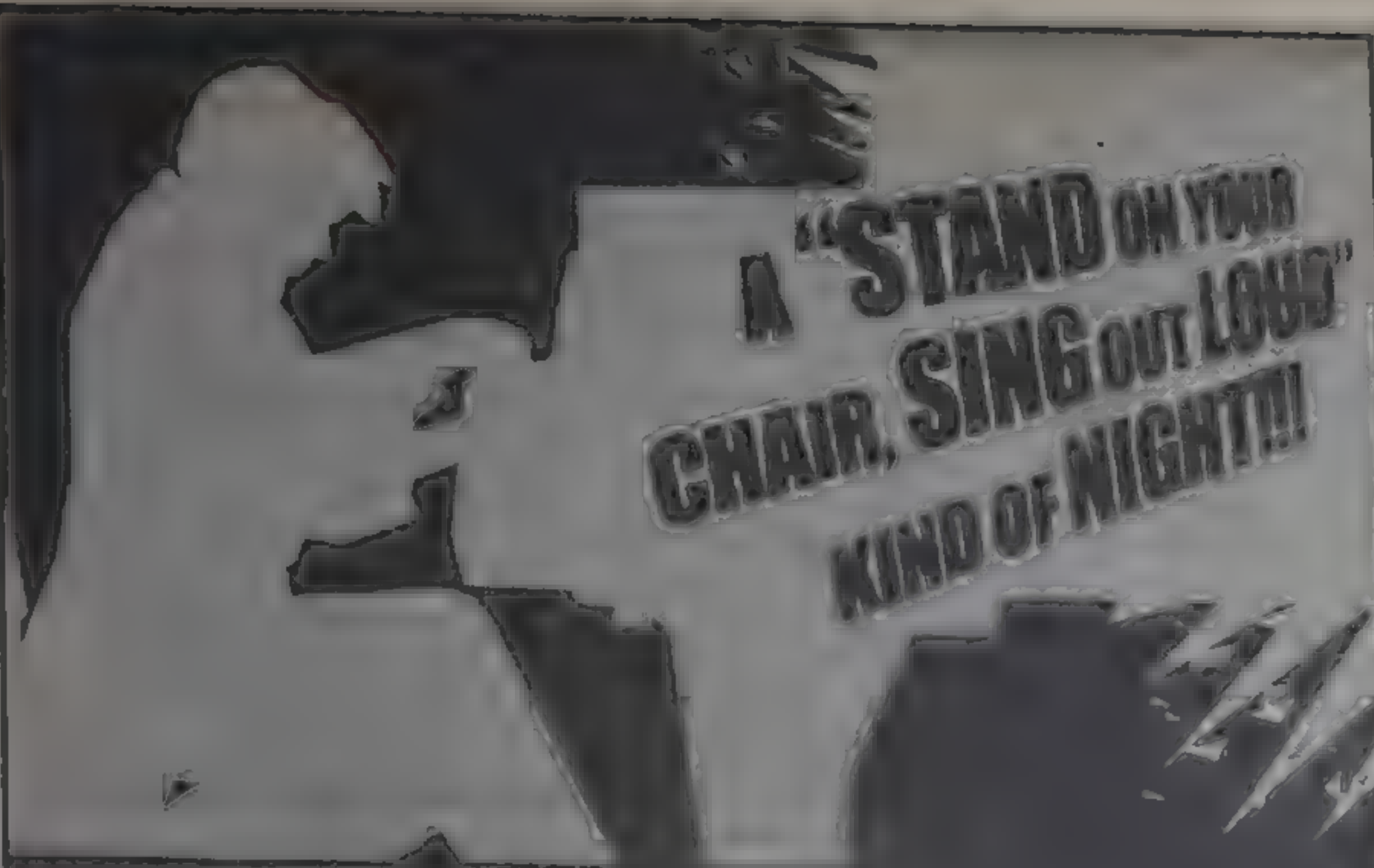
Fast? Yes. Heavy? Yes.  
And about as evil as  
Captain and Tennille

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## Torquil Campbell travels from Memphis to Stars and back

JOEL KELLY / joel@vancouverweekly.com

Torquil Campbell's day timer is absolutely stuffed. Whether it's writing material for a new Stars record, commuting between his homes in Montreal and Vancouver, dabbling in acting or touring in support of his other band, **Memphis**, he refuses to admit if he does or does not actually in fact have time to go to the bathroom.

"One of the blessings and the curse of being a performer is having all of your interests exposed and advertised," he says. "I don't think I do half as much as your average nurse or teacher."

However, Campbell admits that he does have trouble balancing all of his many projects. "I haven't acted in several years. Acting is a tough game; the further I get away from it, the more I realize that what I get from performing as a musician satisfies that need I have to act."

It is **Memphis**, a collaboration with long-time friend Chris Dumont, that will bring Campbell to our fair city. While Stars remains the most popular of his musical efforts, he says that **Memphis** is actually the first band all of them were in. Campbell describes

PREVIEW

SUN, NOV 5 (7 PM)  
**MEMPHIS**  
WITH PANURGE, STORYBOARD  
STARLITE ROOM, \$10

**Memphis** as a friendship and the results of that friendship.

"It has a great deal to do with dreams," he suggests. "What you do when you're not talking, not sharing your experiences."

WHILE STARS AND MEMPHIS have some overlap in their influences and sound, according to Campbell they are distinctly different entities.

"Stars audiences tend to be of two types: the people that like the songs and wish Amy would do all of the singing and that I would shut the fuck up and the people who like my weird side. I think the **Memphis** crowd are willing to indulge that weird side. People have to come ready to listen."

Campbell attributes some of the main differences between Stars and **Memphis** to geography. **Memphis**'s latest release, *A Little Place In The Wilderness*, was recorded primarily in Vancouver, while Stars' *Set Yourself on*

*Fire* was recorded in Montreal. "Surroundings have a big impact on what I do," he explains. "Vancouver almost disappears in nature; you're aware constantly of the ocean and the mountains. That influences me."

But Campbell also acknowledges that much of his creative work is done on collaboration within a community of artists that includes members of Metric and Broken Social Scene, described by some as incestuous.

"It's incest in a good way," he laughs. "I can't imagine not collaborating with those people. They're a part of my life for a long, long time."

"Music is an extension of friendships," he continues. "It's always just been a vehicle for us to stay in their lives. Stars has been very long time; people forget I did it anyway. I think that's why you resign yourself to the fact that you're doing it for love, there's a reality in that. I think that's a lot of strength of this community. A lot of love and passion and feeling."

"Also, these are some of the best musicians in the world—when you want to go anywhere else."

## Giovanni charms ladies ... and singers

SARAH CHAN / sarah@vancouverweekly.com

Mozart's *Don Giovanni* is a tale about a lustful libertine nobleman. The opera charts a glimpse into his life as a conniving, adulterous, even murderous being, depicting all the trouble he and his servant Leporello get into whilst scheming to ensnare women and avoid retribution.

Baritone Gregory Dahl has the charge of bringing the charismatic *Don Giovanni* to life in what Dahl describes as the first time he has not played the "nice guy."

"He is slightly mythical, not of this world," Dahl says of Giovanni. "He is looking to feed his inner animal and his inner demon all the time. He can't satiate it. He believes so strongly in who he is and what he wants, he

PREVIEW

SAT, NOV 4 (8 PM);  
TUE, NOV 7 & THU, NOV 9 (7:30 PM)  
**DON GIOVANNI**  
CONDUCTED BY TIMOTHY VERNON  
DIRECTED BY BRIAN DEEDRICK  
WITH THE EDMONTON OPERA CHORUS,  
THE EDMONTON SYMPHONY ORCHESTRA  
JUBILEE AUDITORIUM, \$21 - \$120

doesn't care about social etiquette.

"You get to show your tender side," Dahl continues. "Deep down inside you are the monster baritone, you have to find out who this guy is and give him justice. It has to be Greg Dahl playing *Don Giovanni*, not some caricature."

THE GENERAL CONSENSUS is that this opera is a masterpiece and Dahl agrees with this opinion.

"It's a great piece of art," he enthus-

es. "When the shift happens at the end, everything changes and comedy is gone. The human element opens right up—Mozart is brilliant the way that he's written that."

Some of the opera's popularity is due to the main character, *Giovanni*, is the sort of rascal that you want to emulate. His confidence, self-assurance, his charisma for living lustfully seem like a dream and adventure until the repentance arrives.

"The *Don* has such charm and interpersonal skills, he can manipulate and know, with everything they want," Dahl explains. "He's a wonderful lover and in the end, the beast is not a question of whether with these women, it's a bit of excess." ▀



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## ARIES (MAR 21 - APR 19)

When George W Bush replaced Bill Clinton as US president, Bush's advisor Karl Rove decided to take extraordinary measures in cleansing the White House of the previous occupants' energy. Rove was especially obsessed with banishing the "evil spirits" in Hillary Clinton's office, which is why he summoned three Catholic priests to perform an exorcism. I urge you to do something equally vivid in order to purge the lingering vibes of people and things that you know are no good for you, Aries. Remember, though, that this has nothing to do with perpetrating revenge or harm: it's all about cleansing and reprogramming those parts of you that are still emotionally entangled with the bad influences.

## TAURUS (APR 20 - MAY 20)

Early in his film career, actor Oliver Hardy often played the parts of bad guys. But when he joined with Stan Laurel to collaborate on their series of comedic movies, he became a likable buffoon. I predict you'll soon be the beneficiary of a comparable conversion, Taurus. Some troubling or adversarial influence in your life will become warmer and fuzzier, maybe even downright helpful and amusing. The psychological term for a conversion this dramatic is enantiodromia. It refers to the process whereby something changes into its opposite. It won't be as freakish as it might initially appear—the unexpected transformation will, thankfully, likely be the result of an organic process.

## GEMINI (MAY 21 - JUN 20)

My colleague Rob Long (an-fwww-you-souljourney.com) has an interesting theory about astrology. She starts with the hypothesis that some version of reincarnation is true. Then she proposes that in each lifetime, a soul chooses a particular astrological sign because the qualities of that sign are what the soul wants to learn about. In other words, being born a Gemini doesn't mean you're automatically a wizard at being a Gemini. On the contrary, in this lifetime you've become a Gemini in order to master the art of being one. You're here to get the hang of what it's like to be smart and versatile and precise and witty. Your assignment is to keep yourself endlessly entertained and build a strong centre of gravity as you juggle a variety of activities and ideas and friends. This week is a perfect time to meditate on how lucky you are to have been given this gift, and to recommit yourself to using it to the fullest.

## CANCER (JUN 21 - JUL 22)

If you're ever in your life going to be hired to model underwear or get invited by a magazine to expound on your love-making secrets, it will happen soon. If you ever thought it might be fun to see what might happen if you tried to hypnotize someone with your animal magnetism or seduce someone with your telepathic magic, give it a go now. If you've been waiting for the perfect moment to gather rosary beads, the Torah, a Buddhist prayer wheel, a five-pointed silver star and a statue of the Hindu goddess Shakti, and then unleash a sexy prayer for your supreme dream in the direction of every deity that might listen, this would be a good time.

## LEO (JUL 23 - AUG 22)

The time is right to send out a big "Hey!" and "Thank you!" to all the little voices in your head. Start with the still, small voice that's always ready to provide concise responses to the ingenious questions you come up with. But please also acknowledge every one of the other little voices as well—even the crabby, reactive naysayer that's forever on the lookout for insults to your dignity, however tiny or unintentional. Love all the little voices in your head, Leo. Celebrate their vitality, their persistence and their attentiveness. You're lucky to have such a zealous group of advisors, even if all but one of them are off the mark a lot of the time.

## VIRGO (AUG 23 - SEP 22)

Sometimes, Virgo, you're too damn smart for your own good. You may describe a problem so brilliantly, for instance, that you think you've solved it merely by talking about it, and never get around to actually fixing it. On other occasions your fine mind runs amok in an orgy of razor-sharp analysis, cutting things apart in order to understand them but not putting them back together again. I beg you not to indulge in these excesses during the coming week. Your intelligence will be soaring beyond even its usual exceptional levels, and it would be a shame for you not to capitalize on it momentarily.

## LIBRA (SEP 23 - OCT 22)

"Dear Rob: Most of the Librans I know, including me, are adept at creating opportunities and generating energy out of humbling experiences, which they seem to have plenty of. But is it too much to ask that we might someday come into contact

with bright new possibilities that emerge from empowering experiences? Just wondering. —Overly Patient Libra." Dear Overly Patient: According to my analysis of the astrological omens, you're due to receive an unexpected gift that will prime your ambitions. I suggest you ask clearly and playfully for a boisterous inspiration that will fuel your lusty courage.

## SCORPIO (OCT 23 - NOV 21)

"Talent hits a target no one else can hit," said German philosopher Arthur Schopenhauer. "Genius hits a target no one else can see." That could and should apply to you, Scorpio, at least during the month of November. I believe that you have a heightened ability to access special talents that have been partially dormant up till now. You'll soon be scoring bull's-eyes on targets that no one else can see, let alone hit.

## SAGITTARIUS (NOV 22 - DEC 21)

Your soul's epic journey is in the midst of a plot twist that's so complicated and beautiful, it would be impossible to exhaust our discussion about its meaning. But I have to start somewhere. Among the many opportunities you now have, these are among the most spectacular: (1) the possibility of making your existing problems more interesting than they've ever been; (2) the possibility of attracting fresh challenges that are more stimulating and useful than your same old predictable dilemmas.

## CAPRICORN (DEC 22 - JAN 19)

Climbing Mt Everest bored the renowned mountaineer Alex Lowe, even when he did it solo without any supplemental oxy-

gen. "Everest held none of the delights in solving on remote unnamed ice smears," wrote magazine. "He preferred play offered 'serious consequences' in the way of record-book glory himself once said, "The best of the one who has the most fun," mend his attitude for you right Capricorn. Go after the accomplishments that make your heart sing rather than those that make your ego swell.

## AQUARIUS (JAN 20 - FEB 18)

In 1945, violinist Yehudi Menuhin and pianist Benjamin Britten played for the recently freed inmates of Bergen-Belsen concentration camp. I urge you to make them models in the coming week. Give us a sampling of your finest talents, less fortunate than you, or to someone who has just escaped a harrowing ordeal. From the blessing that will bestow on the recipient, it will also set in motion special developments in your own life.

## PISCES (FEB 19 - MAR 20)

Everyone has about 1 500 dreams. Of those, maybe 1 420 are confidential, and can't be mined for revelations about the inner workings of your psyche by even the most skilled interpreter. That leaves 80 intense letters to your conscious self from the deep unconscious. Any one of them could break you out of self-defeating patterns and transform your life forever. If there's an especially high likelihood that your nightly adventures will be teachings that are coherent and recall. What do you plan to do about

### CONTINUED FROM PAGE 59

(1-877-975-9448/468-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm) • Support group • Daily drop-in, peer counselling.

**MAINE ANNE GABOURY** 91 St. Ann 3-18 (456-7322) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member/\$10 membership) •

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate • Socializing after practices • Every Tue and Thu

**PEOPLE'S CHOICE OF CHICKEN PUB** 10am-10pm • Open 10am-10pm • Bears Movie Night: Bears Club last Sun ea month (11-8pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirit, and questioning individuals, 1st, 3rd, last Sun ea month (2-4pm) • Cody • Sunday Night Men's Discussion Group: Men's social discussion group, every Sun (7pm), Rob Wells at robwells700@net.net • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Nicole: friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards, every Mon • Community Potluck Dinner: 2nd Mon ea month (5-8pm) •

**REBEL WORLD DOCUMENTARY SERIES** (CAB) 243, 11330-89 Ave, U of A (492-5962) • Life and Death, film, followed by a Q and A period with Dr. Ali Abdi, Wed, Nov 8 (5pm); free • No More Tears Sister film, Wed, Nov 15 (5pm) •

**REBEL WORLD DOCUMENTARY SERIES** (CAB) 243, 11330-89 Ave, U of A (492-5962) • Life and Death, film, followed by a Q and A period with Dr. Ali Abdi, Wed, Nov 8 (5pm); free • No More Tears Sister film, Wed, Nov 15 (5pm) •

**THE ROOST** • The Sun 8pm-3am, Fri-Sat •

show every Sunday featuring hostess Connie Lingua. Rotating guests, live singers and drag Queens, with contests. \$2 cover, free pool at night long • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOODY'S** 11723 Jasper Ave (468-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

### SPECIAL EVENTS

**BEYOND WORDS** Edmonton Native Friendship Centre, 11205-101 St (479-1939) • All ages benefit dance and concert in support of youth at risk. Featuring artists Dedic Starlight, Prilla Monn, Donna Kay, Joseph Naytowhow, Steve Rain and Juno award winner Mishi Donavari, Troy Kokol, and Carl Quinn • Sat, Nov 4 (6-30pm door, 7pm show) • \$15/ free (child under 10)

**BLOWN IN THE WIND** Stanley A. Milner Library Basement: Centennial Rm, 102 Ave, 100 St • Documentary screening • Mon, Nov 6 (7-9:30pm) • Free

**EXPERIMENTAL FILM FESTIVAL: SHARDS OF REALITY** Theatres, Edmonton City Centre, 3rd Fl, 10200-102 Ave (414-1032, 414-1757) • Nov 2-6 • \$12 (opening night), other screenings: \$10/\$8 (IGV member/student/senior), \$70 (superpass/\$40 (six pack pass) at TIX on the Square, Earth's General Store, Alternative Video Spot, Mountain Equipment Co-Op • (432-1877, ext. 310) Americas in Transition USA 1981, screening/panel discussion with Ron Berezan, Marc Corbourn, Phil Guebel, Sat, Nov 4 (3pm)

**AN EVENING IN TIBET** Inglewood Hall, 12515-116 Ave (418-8340) • Silent auction and fundraising dinner • Nov 4 (6-30pm) • \$25 (adv)/\$28 (door)

**EXPEDITION CANADA** Royal Alberta Museum • A multimedia show and film premiere detailing the first human powered circumnavigation of the earth, hosted by Track 'N Trail • Fri, Nov 10 (7pm) • \$14 (adv at Track 'N Trail)/\$16 (door)

**THE SALTIS PREMIER PRIZES PRIZE AWARD OF EXCELLENCE** Heritage Room, Edmonton City Hall • 11th annual presentation of the peace award to Women in Black with guest speaker Dr. Mary Wynn Ashford • Wed, Nov 15 (7-30pm) • Free

**HOMEFEST** TransAlta Arts Bams, 10330-84 Ave, www.homefest.ca • Concert hosted by the Edmonton Coalition on Housing and Homelessness (ECHOH) • Sun, Nov 12 (2-7pm) • \$10 (adv)/\$5 (senior/student/low income) at Earth's General Store, Mythe's Music, the Paint Spot, TIX on the Square, children under 12 free, proceeds go to

Boyle Street Community Services outreach program for the homeless in the river valley, the Canadian Mental Health Association, Edmonton's Moving Expense Program

**INSPIRED DESIGNERS FASHION SHOW** Hall, 11335-85 St • Clothing and accessories show, a chance to meet local designers: Sabrina Butterfly Designs (clothing), Janet Stein (jewellery), Colleen Graham of Lines Designs (cloth handbags), and Conessa O'Donnell (fused glass, accessories) • Nov 3 (4-9pm), Nov 4 (10am-6pm)

**JUST IN TIME** Star of the North Retreat Centre, 3A St. Vital Ave, St. Albert (459-5511) • A Fair Trade Christmas Sale • Sun, Nov 5 (10am-3:30pm)

**MIX AND MINGLE SINGLES PARTY** Jeffreys Café and Wine Bar 9640-142 St (451-8890) • Thu, Nov 9

**ONE WORLD ALBERTA BRAIN INJURY SOCIETY DINNER** NAIT (479-1757) • Christmas-themed extravaganza • Sat, Nov 4 (6pm) • \$50 (incl. full course buffet and entertainment)

**ONE WORLD WORKSHOP: QUILTING** 148 St (452-4454) • Quilt sale: Nov 4 (1-4pm) • Workshop service for the world-wide Christian community, especially those of Latin America and Africa: Nov 4 (5pm)

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**ST. ANDREW'S UNITED CHURCH QUILTING GROUP** St. Andrew's United Church, 9915-148 St (452-4454) • Fall quilt sale featuring hand-made quilts and afghans • Sat, Nov 4 (1-4pm) • Proceeds are donated to charity

**THE SALTIS PREMIER PRIZES PRIZE AWARD OF EXCELLENCE** Heritage Room, Edmonton City Hall • 11th annual presentation of the peace award to Women in Black with guest speaker Dr. Mary Wynn Ashford • Wed, Nov 15 (7-30pm) • Free

**SUPPORT THE ARTS BENEFIT** Starlight Room, 10030-102 St • Featuring the Plaid Tongued Devils (Klezmer rock gypsy ska) with dancing performances featuring Vibe Tribe (music by Paul Bromley),

Zaghareet! Tribal Belly Dance, Raq-A-Belly Dance!, Mile Zero Dance, visual art by Lili Vanderlaan • Nov 3 (door 7:30pm, show 8:30pm) • \$10 (adv)/\$15 (door) • Tickets available at Black Byrd, Acoustic Music Shop, Listen, nancyvbetribes@gmail.com

**TRASHED-HUMAN YOUTH** 11355-105 Ave (421-8811) • A fashion show featuring "garbaganza" costumes made by recovering and reusing garbage • \$10 (suggested donation in support of iHuman Youth Society) • Nov 17 (8pm)

**WINTER WINE FESTIVAL: WAREHOUSE WINE** Select, 6924-149 St (481-6868/496-5947) • Silent auction and wine sampling • Fundraiser in support of the Old Strathcona Youth Society • Thu, Nov 9 (7-9pm) • \$35 available at the Old Strathcona Youth Society 496-5947, or Liquor Select 481-6868

### KARAOKE

**BAR-B-BAR** 4249-23 Ave (461-2244) • Every Thu and Sat (9pm) James, Mr. Entertainment • Every Sun (7pm) James, Mr. Entertainment

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm-12) with Jeannie and Bruce

**CASTLEDOWNS PUB** 16753-100 St • Every Tue (9pm-1am) with Off-Key Entertainment

**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd (462-6565) • Every Tue (9pm) with Sonia, Prosound Productions

**CROWN AND ANCHOR** 15277 Castledowns Rd (472-7696) • Every Thu

**ECCO PUB** 9605-66 Ave (435-5050) • Every Mon (9pm) with Sonia, Prosound Productions

**FRANCO'S PUB** 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm-2am) with Jeannie and Bruce

**GAS PUMP** 10186-114 St (488-4841) • Every Tue-Wed (9-30pm) Gord's Best Live Singing Show

**HAWKEYE'S TOO** 10044-102 St (421-9898) • Every Fri (8pm-midnight) with Deb Thulin, Hot Karaoke Productions

**KNIGHTS PUB SOUTH** 19 Ave, 105 St (461-0587) • Every Fri-Sat (10pm-2am) Gord's Best Live Singing Show

**LOONSHED PUB** Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm) With Evolution Entertainment

**MAZADAR** 10725-104 Ave (429-4940) • Fri-Sat (late) with Chris

**MOJO'S** Best Western Hotel, Fort Saskatchewan • Fri (9-30pm) with Sonia/Prosound Productions

**NEWCASTLE PUB** 6108-90 Ave (490-1993) • Every Fri

**O'CONNOR'S IRISH PUB** 9013-88 Ave (469-8181) • 9pm-1am

**ON THE ROCKS** 11740 Jasper Ave (462-4767) • Mondays: Every Mon (9pm), Hosted by Mr. Eric Parsons • Salsa and the City Thursdays: Latin lessons, every Thu (9pm)

**ONLONDO'S 1** 15163-121 St (457-1649) • Every Wed (9-30pm-2am) with TLC Entertainment

**PEPPERS** Westmount Mall, 135 St, 113 Ave (451-8122) (9-30pm-1-30am) with Gord from Stonerock Productions

**RATTI** 2-900 Students' Union Bldg, 8900-114 St • Hey What Are These Tunes Called? Name That Tune: Colin Krieger • Karaoke: baby every Wed (9pm-1am)

**ROSARIOS** 11715-108 Ave (447-4727) • Long bar, 7 days a week

**ROSIE'S BAR AND GRILL** • Downtown, 10604-114 St (462-1600), daily (9-30pm) • Old Strathcona: 117-7211, every Thu-Sat (9-30pm-1-30am) • 99 St (462-9911) with Off-Key Entertainment

**SANTANNAS** 17930 Stony Plain Rd (481-7626) • (8pm-12) with Jeannie and Bruce

**SPORTSWORLD INLINE AND ROLLER SKATING** 13710-104 St (472-6336) • Every Tue, Fri-Sat (11-5pm) Sun (1-5pm)

**THORNSBY HOTEL** • Every Sat (9-30pm-1-30am)

**X-WRECKS LOUNGE** 10143-50 St • Every Wed with Sonia, Prosound

**YESTERDAY'S** 112-205 Carnegie Dr, St. Albert (459-7111) (9-30pm-2am) with Off-Key Entertainment

**ZAKS ON 51ST AVENUE** 10525-51 Ave (432-1000) Karaoke Nights: Every Fri (10pm-2am)

**WINTER CHECK OUT**  
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EVERY WEEK IN NOVEMBER



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Shane Golby, Education Programs Manager

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**Art From the Unknown:** Calling all artists! Edmonton-Strathcona MLA Raj Pannu is looking for low- or no-income Edmontonians to participate in a non-juried exhibit at Catalyst Theatre (Dec. 7-9). **Deadline for submissions is Nov. 3.** www.rajpennu.ca for applications or call 414-0702.

**Wanted: A Director/FilmMaker with a need for a project and a passion for Ninja's and Comedies.** RaVeN@SeducingInternalNeeds.com

**SNAP Gallery - classes in silkscreen, etching, letterpress and bookbinding in Oct/Nov. Call 423-1492**

**Artsy Mum,** a collective of artists with young children, seeks similarly encumbered ambitious artists to share resources and childcare. artsymum@gmail.com

**Planet Ze Design:** looking for performing artists, models, dancers, and actors in regards to Edmonton Fashion Week. Call 428-3499 for more info. Drop-ins welcome. 10055-80 Ave.

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl. Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

**Open Auditions:** every Thursday evening, 8pm-12am at THE IVORY CLUB 2940 Calgary Trail, Edmonton's only Dueling Piano Bar. For info Ph Tim @ 904-7455.

**ARTISTS/PHOTOGRAPHERS:** darkroom to share, excellent equipment. Nominal fee for chemicals/photo paper. Bernadette @ 451-3129 or email: belaberge@shaw.ca

## MUSICIANS

**Q-Mike and Lucy Venum** vocal duo looking for a new band, hip-hop, electronic. Ph 916-1340.



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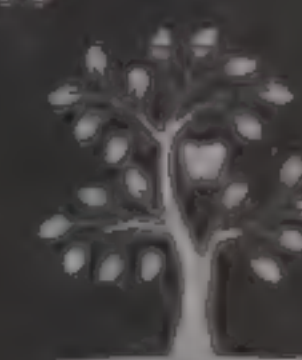


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# VUEWEEKLY

## CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

### MUSICIANS

Exp. mature **bass player** w/vocals seeks like-minded **musicians for weekly jam sessions** (classic rock covers). Not interested in gigs. No drugs. Mike 474-3740.

**Country female singer/songwriter needs country musicians** for band formation. Contact 780-914-9813

**Wanted top 40/classic rock and blues bands.** Promo pack and CD to JJ's Pub, 11827 St. Albert Trail.

**Songwriter, guitarist, vocalist available** for folk/country-rock/country rock for work with another in order to work towards a royalty basis. Contact onthewind.music@gmail.com.

Chain of Fools; Edmonton's 10-piece R&B/Motown band is **looking for a front man/singer**. Please contact: Danny Coady (780) 909-5160.

### VOLUNTEER

**Mentors for Children/Youth.** Supportive adult role models needed to share time and interests with kids in care. Evening or weekend placements, 2-3 hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

**Volunteers Needed!** to teach conversational English to adult immigrants at a public library. Various locations, avail. 1-2 days/wk. No Experience required. Call Judy 424-3545.

**Volunteers Needed!** to be an interpreter for Spanish speaking newcomers to Canada. Call Judy 424-3545.

**Volunteers Needed!** for simple clerical and non-solicitation phone calls. Downtown, flexible schedule 2-8 hours/week. Call Judy 424-3545.

**Volunteer Yoga Instructor: Strathcona Place Senior Centre.** Ph Rita Mittelstaedt 433-5807.

**Volunteer for a more just society for immigrants and refugees.** www.multiculturalcoalition.ca or call Janina 423-1973.

Team leaders needed to volunteer for the **Christmas Bureau**. Schedule and oversee other volunteers at donation desks and special events. Ph Lana at 414-7682 or www.christmasbureau.ca.

First formational meeting of the Canadian Church of

Pagan Humanism. **Foundresses, mums, and Directors needed.** For info and time, call Trey at (780) 477-2540 or cageytlc@telus.net.

**Literacy Tutors Needed.** Assist adults with developmental disabilities to acquire basic reading and writing skills. Support provided. 1-2hrs/wk. Various locations. Lily @ 432-1137, ext. 357.

**Volunteer in Strathcona Place Senior Citizen Centre Dining Room.** Ph Terrie Shaw, 433-5808.

Fall hours of **Edmonton Bicycle Commuters, BikeWorks.** Edmonton's volunteer run bike shop are Wed 5-9pm and Sat 12 (noon)-5pm. Hours are subject to change, please call ahead to confirm: 433-2453.

**SEEKING musicians, literary and visual artists** for the U of A Hospital's **Artist on the Walls** volunteer program. Must have formal experience/training and be able to commit 2-3 hrs/wk for 6 consecutive months. For information or to book an interview, please call 407-8428.

**WECAN FOOD BASKET SOCIETY** seeks volunteers in the Westview Village neighbourhood. Ph (780) 413-4525 www.wecanfood.com

**Volunteer for Canadian Mental Health** contact CMHSA-ER at 414-6300 or check www.cmha-edmonton.ab.ca.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

**Brain Neurobiology Research Program** at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Call 407-3221. Reimbursement provided.

**Brain Neurobiology Research Program** at U of A seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3906. Reimbursement provided.

**Volunteer to Strathcona Place Senior Citizen Centre Outreach Program.** Ph Jo Royal 433-5808.

**The Edmonton Mennonite Centre for Newcomers** is seeking immigrants who are **visual artists**. www.emcn.ab.ca. Full details: Jacqueline Zaro, 424-7709 / E: jzaro@emcn.ab.ca

**Christmas Morning Smiles Campaign** • Meals on Wheels are accepting unwrapped new gifts suitable for seniors. Drop off at Meals on Wheels, 11111-103 Ave, Dec. 1-15 • Gift wrapping open house at Meals on Wheels: Dec. 11, 1-4pm • Delivery of gifts: Dec. 18-Christmas Day. Ph 429-2020 for info.

**ESL Tutors urgently needed!** Call P.A.L.S. at 424-5514 to help someone learn English as a Second Language. Training and materials are provided.

**Kiwanis Club** is seeking volunteers to become part of the global Kiwanis. For info contact Colin Reichle at 460-9639 or Marg Day at 476-5033.

**Become a friend to a NEW Canadian.** Dulari at 474-8445 or www.eisa-edmonton.org

### SUPPORT YOUR LOCAL FOOD BANK

Volunteers needed to **teach English as a Second Language** to newcomers during the summer. Morning or afternoons at the Edmonton Mennonite Centre for Newcomers. Call Marty at 423-9516.

**Help to broadcast news nationally for the blind** and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331.

**Living Positive,** looking for volunteers to help with programs and fundraising activities. Ph 488-5768, e-mail: info@edmlivingpositive.ca for info.

**Become a distress line volunteer.** Training classes begin in Nov. Ph The Support Network, 732-6648. www.thesupportnetwork.com

### SEX TRADE WORKERS

**ZOIE,** Dolly blonde, petite. Fun, tan, loves to tease, open minded. Call 413-0580

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Volunteer for the **Canadian Birkbeiner** E-mail: info@canadianbirkie.com www.canadianbirkie.com / Ph: 430-7777

**Red Cross is seeking energetic, caring, committed community members** to become **Prevention Educators** for its **Respect Violence and Abuse Prevention** program session this fall. Contact Deanna Key (780) 424-5514 E: deanna.key@redcross.ca. www.redcross.ca

**The Sexual Assault Centre of Edmonton** needs volunteers to take calls on our 24-hour Crisis Line. For information and upcoming training dates please call 424-5514

**ESL Tutors urgently needed.** Call P.A.L.S. Help someone learn English as a second language. Training materials provided.

**CPAWS Edmonton Boreal Education** Presenters needed. Contact CPAWS Ed. Training@cpaws-edmonton.org for info.

**Volunteer Drivers needed** for the Senior Citizens Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 424-5514

**Society of Seniors Caring About Seniors** **drivers needed** to assist frail seniors to appointments; \$8/ride. Ph Val 465-0311

**Wecan Food Basket Seeks Volunteers** Opportunity for people on limited incomes to prepare quality nutritious food at affordable prices. Needed in the Bonnie Doon area to help with orders. Ph 413-4525

**Cassandra:** Hot Hungarian brunette, 38, 25 yrs; tight, toned, tanned; super fun; availability: 965-4968

**Amber:** Outgoing redhead; just 18; brand new to the industry, 348-26-32; very open minded; availability: 441-1330.

**Chrissy:** Sexy hot Italian w/jet black hair; busty; 23; ask her about special; call for availability; 441-1330.

**Mae-Ling:** 20 yr old Asian; great body; no pamper; no rush service; a delicate orient; call for availability; 965-4968.

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## ALT.SEX.COLUMN

ANDREA NEMERSON  
anemerson@altsexcolumn.com

ANDREA

My boyfriend and I have a great sex life. The only one problem: he's working a temporary job across the country. While happy for him, the distance has put a huge strain on our sex life. On friends' advice, I bought a vibrator. I found my orgasms to be quicker and more intense, which is great, but my fear was I'll "desensitize" myself. I have intense, screaming, crying orgasms now, but I'm scared I may ruin it the vibrator. Some days I can make myself orgasm three times or more, which seems a bit excessive. I've heard of the benefits of vibrators, but what can't I orgasm with my boyfriend when he's home? VIBE-HAPPY

DEAR VIBE

I had you in the "dysfunction: female" folder but when I pulled you out to examine you more closely I discovered that you're actually perfectly functional, no "dys" about it, and are merely buying trouble, as they say. Quit that.

Three orgasms a day is not excessive, although it might technically exceed what you would be capable of without the technical intervention. As long as the errands get done and no horses are frightened, you are far from out of control. You are bored and a little lonely—really, what else is masturbation for?

As for becoming habituated to the vibrator and thus less responsive to human touch, I can't say it never happens but I can say it's neither likely nor all that devastating. You're probably safe since you were so screamily, cryishly responsive to begin with, and I figure that most women who do become overly reliant on the buzz were not so supersensitive to

begin with. And if you did somehow manage to train yourself into responding to the vibe alone, you could dehabituate yourself pretty easily. Learning to have orgasms when you've never yet had one can be a long haul but one is almost guaranteed eventual success. Learning to respond to a different stimulus when you're already Miss Orgasm 2006? Cinchy.

In the meantime, and while your boyfriend is still out of town, you could do as a nice young woman I used to work with sometimes used to do, and dutifully practice "manual release" every 10th time or so just in case of, I dunno, nuclear holocaust or something. Maybe she just wanted to know that she could live off the grid should she ever choose to and raise goats and still have orgasms. You can value self-sufficiency without having to live in a shack and farm with your own feces. It couldn't hurt to try.

LOVE, ANDREA

DEAR ANDREA

My girlfriend and I are college students and initially our sex life was awesome—I mean, Tommy and Pamela would pale in comparison. I guess after a couple rounds every day for about three months, it's not that it's boring, but it's difficult for me to come now. She gives great head too, it's just I can't come unless I imagine having sex with another girl. I can still masturbate, and I do manage to come eventually, when I start imagining past lovers. I love her and really do see a future together. What can I do about this? I don't think telling her is an option because she'd just get pissed. What would you do (or your husband)?

LOVE, IMAGINE

DEAR IMAGE

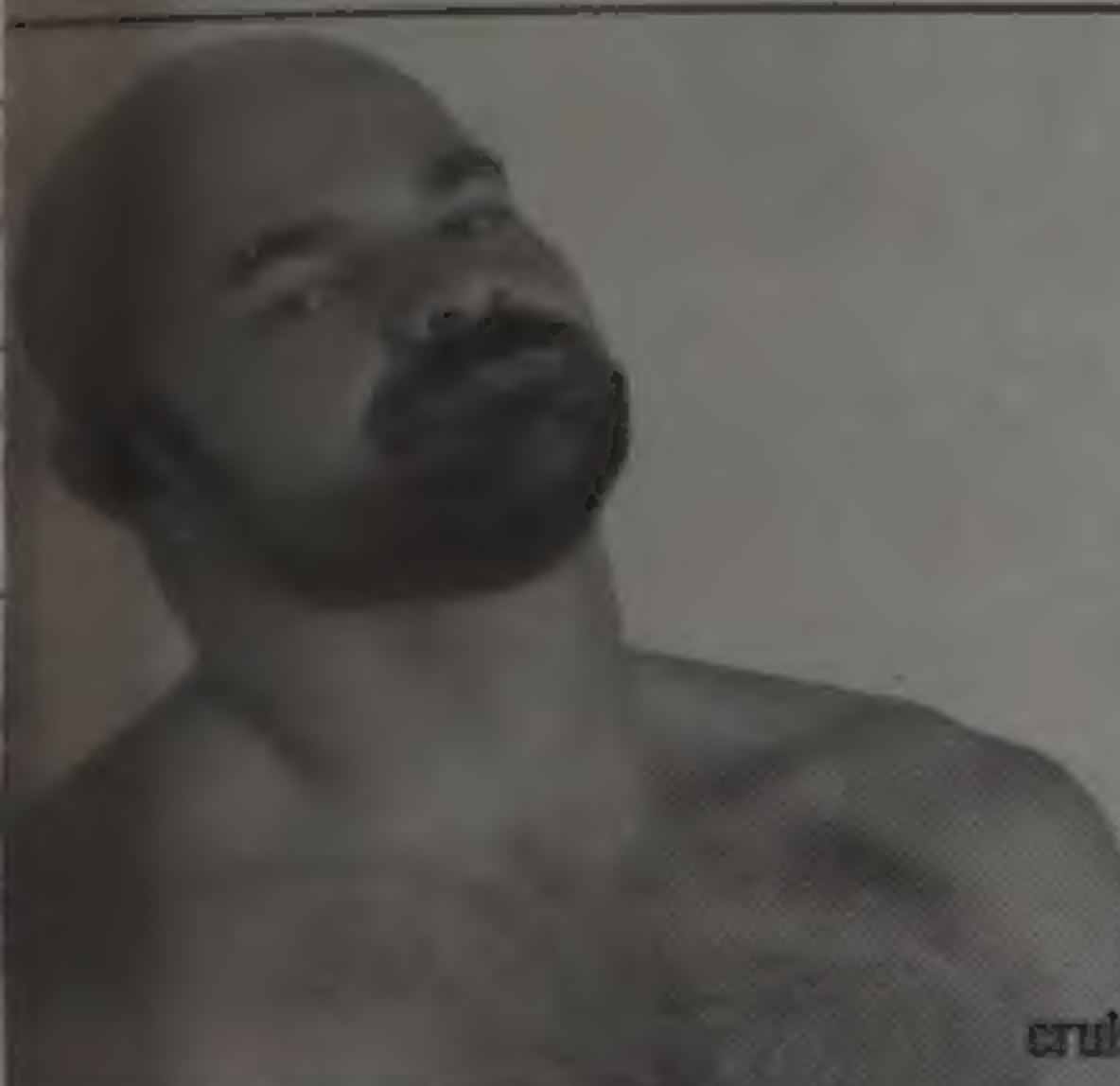
Let's just leave my husband out of this, shall we? And Tommy and Pamela too, while we're at it. I was frankly a little surprised to find that they're still the hot-sex-having couple of record among the

college crowd—didn't that video make the rounds about 10 years ago?

It occurred to me to tell you that not all guys really love intercourse, but then I got to the part about the giving great head too and there went that hypothesis. Changing positions, adding in role-play or props or mechanical devices, any or all may help for a while. In the long run, though, I'm afraid that you are one of those novelty-seekers who just lose some level of turn-on after enough rounds with the same partner and must resort to fantasy to get up and over.

The good news is that you've got company, masses of it. I wouldn't even call it a problem as much as a fact of life, and I wouldn't go assuming that your girlfriend never thinks about anybody but you or anything but what you're doing at that moment. You could ask, or you could just keep doing what you're doing (it works, after all) and call it good.

LOVE, ANDREA



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## TRAGICALLY HIP

## COLIN JAMES



### WORLD CONTAINER

Canada's pre-eminent rock band, The Tragically Hip, return with 'World Container', their first new album since last year's double disc hits package, 'Yer Favourites' which chronicled the albums that to date have generated over 6,000,000 album sales in Canada alone. 'World Container' is produced by Bob Rock and features the first single, "In View", and is one of the best collections of music of 2006. This album is a must have for all music lovers.

### COLIN JAMES & THE LITTLE BIG BAND 3

The new cd by Colin James, 'Colin James and the Little Big Band 3', featuring the single "If You Need Me" is a sonically stellar album. It's produced by Colin Linden, and features a band that includes keyboard players Chuck Leavell (Rolling Stones) and Reese Wynans (Stevie Ray Vaughan), the Memphis Horns' Wayne Jackson on trumpet, and a guest vocal appearance by Keb 'Mo. With a recorded history that travels through blues, rock, big band and r 'n' b, Colin's commitment to authenticity and the highest level of musicianship has been integral in maintaining a solid following, developing a loyal fan base through a succession of high charting singles and relentless touring.

### NO STRANGER

Tom Cochrane's incredibly successful career has resulted in millions of album sales, thousands of radio spins from dozens of radio hits, 17 albums, 6 Junos, and induction into the Canadian Music Hall of Fame. Not satisfied to rest on past accomplishments, Tom has created his most exciting personal and passionate album in a decade. 'No Stranger' features the first single, "Didn't Mean".

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